

THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

NEW YORK AND LONDON, DECEMBER, 1892.



"COMPLIMENTS OF THE SEASON!"

[Copyright, 1892, by Montague Marks, New York and London.]

THE ART AMATEUR'S CIRCULATION.

Now in its fourteenth year, The Art Amateur has the largest bona-fide paid circulation of any periodical of its class in the world.

The publisher is prepared to prove this claim (so far as art periodicals printed in the United States are concerned) by leaving it to the decision of a committee consisting of the editors of "The American Newspaper Directory," "Art in Advertising," and "The Bates Pocket-Guide Book." He is equally willing that the Committee of Inquiry shall consist of the business managers of the three leading New York magazines—"Harper's," "The Century," and "Scribner's;" or of representatives of the three well-known New York art dealers—Bawo & Dotter, A. Sartorius & Co., and M. H. Hartmann.

These gentlemen (or whoever else may be chosen to form the Committee) shall have free access to bills for paper and printing, subscription books, monthly payments of the American News Co. and Post-office mailing vouchers, and any and every other means shall be afforded the Committee that may be required for a thorough and impartial investigation covering the period of a full year up to date.

If the publisher of The Art Amateur does not succeed in establishing its claim to the largest bona-fide paid circulation of any periodical of its class, he agrees to forfeit the sum of \$250, to be given as a prize to the most efficient pupil of the Art Students' League, or of any other art school that may be designated; or he will contribute \$250 to any charitable or benevolent fund related to art or journalism in New York; it being understood that each contestant shall agree to the same forfeit.

NEW YORK, June 1, 1892.

MY NOTE BOOK.

Leonato.—Are these things spoken or do I but dream?

Don John.—Sir, they are spoken, and these things are true.

—*Much Ado About Nothing.*

IT was with profound sorrow that I learned of the death, by cholera, in far-off Persia, of my friend Theodore Child. Accompanied by the artist, Mr. E. Lord Weeks, he was on his way to India, where they were to collect materials in collaboration for an important work to be published by Messrs. Harper & Brothers. The readers of The Art Amateur will also feel his loss, for he had been a valued contributor to the magazine since November, 1883. His last articles in these pages were pungent criticisms of the two Paris Salons of 1892. Accomplished litterateur and most delightful of companions, he was, I believe, the best-informed writer, in the English language, of art criticisms. It is hard to imagine anything more tragic than this untimely taking off of poor Child, in a far distant land, away from kith and kin. I never knew a man who loved life so well, and who knew so well how to make the most of it. The circumstances of his death have yet to be told. It is most strange that no word on the subject has come from his companion, Mr. Weeks.

MANY congratulations have reached The Art Amateur concerning the beautiful color-plate of "Roses and Clematis," by Mr. Paul De Longpré, published last month with the magazine. "Who is Mr. De Longpré?" asks one correspondent, "and why have we not heard of him before?" Another remarks: "Of course your reproduction of Mr. De Longpré's picture painting was made abroad. Nothing so finished could be done in this country." To these friends I reply: the artist has not been long in the United States, but in Paris he has had a most excellent reputation as a painter of flowers. As to the reproduction of the picture, the credit belongs to the J. Ottmann Lithographic Company, who years ago printed for The Art Amateur the first artistic facsimile of an oil-painting ever produced in this country. I refer to the "Breton Peasant," by Henry Mosler, which old subscribers will of course remember. The same firm printed for us "In Dreamland," after a water-color original by Madeleine Lemaire, concerning which that lady requested her friend, Mr. Henry Bacon, to tell us that it was, in her opinion, better reproduced than any of her work up to that time had been reproduced in Paris. By and by, I hope to say more about Mr. De Longpré. It must suffice to remark now that he is meeting with extraordinary success both as a teacher and as a painter.

It is somewhat remarkable that the best-known French collectors of paintings as a rule have been men of humble origin. Defoe was a cook; Chauchard was a salesman at the "Magazin du Louvre," of which he is now proprietor; Secretan was a coppersmith; Laurent-Richard a tailor, Leroux, croupier at a gaming house. Marmontel was a piano-teacher, but a born connoisseur, like Faure, the tenor. In this democratic country of ours, naturally we expect to learn that nearly all the owners of important collections of paintings made their money in trade. Most of them, however, owe their

wealth to their connection with railway enterprises. Such are the Vanderbilts, Mr. F. L. Ames, Mr. J. G. Hill, Commodore Garrett, Mr. Henry Graves, Mr. Yerkes, Mr. P. A. B. Widener and Mr. W. L. Elkins. In Canada it is much the same: Mr. Van Horn, Mr. Angus and Sir Donald Smith are all what the newspapers call "railroad millionaires."

THE painter L. T. Ives, of Detroit, is quoted by the Detroit Free Press as saying: "I understand that Rembrandt's greatest picture, 'The Night Watch,' will be brought to Chicago from Amsterdam, the Government having generously consented to loan it."

IT has never been proposed, I believe, that the retrospective exhibition of foreign paintings at the World's Fair shall include the old masters of any country; but, apart from this, it is highly improbable that the authorities of the Amsterdam Museum would allow "The Night Watch" to leave its walls.

So far as France is concerned, even in regard to deceased painters of the present century, it is unlikely that she will be represented at Chicago by any works of art but such as can be supplied from American collections. It is well understood that our Gallic friends, profiting by the teaching of "les Yankees"—as they call us—will send over nothing that "there is no money in." Hence there will be no attempt to strengthen the collections of pictures of the Romantic and Barbizon schools to be shown by us at the World's Fair by any loans whatever from the cabinets of French connoisseurs. It is just as well that this should be so, for the only connoisseurs who would be willing to lend us their pictures would be those who would want to exchange them for American dollars at the close of the exhibition. Fortunately this state of affairs will redound to the credit of American connoisseurship. Miss Sara Hallowell, assistant director of the Art Department—she would probably have been made director but for her sex—is to select the pictures to be asked for to make up the exhibition of French paintings of the Romantic and Barbizon schools, and if she is treated as generously by the owners of the masterpieces in this country as her friendly personal relations with nearly all of them would justify one in anticipating, we shall see at Chicago such a representation of the work of Millet, Corot, Dupré, Rousseau, Diaz and Daubigny, and of Delacroix, Decamps and Fromentin as will actually surpass that of the same masters at the famous French Retrospective Exposition in 1889.

To accomplish this, one need draw upon but comparatively few collections. It is feared that those of Mr. H. O. Havemeyer and of Mrs. W. H. Vanderbilt cannot be counted on. In the case of the former it would almost be too much to expect that this gentleman's splendid new mansion, certain rooms of which have been especially constructed to receive certain paintings, should for nearly a year be despoiled of an integral part of its decoration. As to the Vanderbilt collection, no one seems to have authority to allow any of the pictures to leave the building. But it is to be hoped that there would be nothing to prevent the making of a fitting selection from the wonderful galleries of Mr. Quincy A. Shaw, Mr. Frederick L. Ames, and Mr. Martin Brimmer, of Boston; of Mr. P. A. P. Widener and Mr. J. J. Johnson, of Philadelphia; of Mr. W. T. Walters and of Commodore Garrett, of Baltimore; of the marvellous but little-known collection of Mr. James T. Hill, of St. Paul; of those of Mr. Potter Palmer, of Chicago; of Mr. William Slater, of Norwich; and of Mr. Henry Graves, of Orange.

OF Millet's work I have no doubt that the collection it would be possible to make from the private galleries in this country would surpass the great one in Paris in 1889. I have taken some trouble to catalogue the principal pictures, and I hope that Miss Hallowell will find the list of service in making her selections. From lack of space I do not give the titles of the many Millet pastels owned by Mr. Shaw and by Mr. Ames:

Mr. Quincy A. Shaw, Boston: "The Potato Diggers," "Village of Greville" (33x40); "Buckwheat Threshers" (35x44½); "The Planter" (33x10); "Sheep Shearing" (16¼x10); "Sea View of Cherbourg" (10x13).
Mr. Frederick L. Ames, Boston: "The Churner" (37¼x24); "Goose Girl" and "La Vieille." Also, among many other pastels and drawings: "The Shepherdess" (11x14¾), acquired this year; "The Shepherdess" (14x18), from the Secretan collection, showing the woman looking through a clearing in the wood, one hand resting on the trunk of a sapling; "Peasant Watching her Child" (11¼x9¾); "The Bird Catcher" (21¼x17¼); "Feeding

Poultry" (same composition as the oil painting, "Provente des Poules," owned by the Borie estate, Philadelphia); "The Winnower" (man seen in profile, winnowing grain in a basket).

Mr. P. C. Brooks, Boston: "La Tondeuse" ("The Sheep-shearer") lent to the Paris Exhibition of 1889.

Mr. Martin Brimmer, Boston: "Ruth and Boaz" (Salon '93); "Laundresses," sunset effect. One graceful woman is loading linen upon the shoulders of another; the scene shows a stream near the sea. Also, "The Buckwheat Harvest"; "Rabbits Leaving their Burrows" and "The Knitting Lesson."

Mr. William Rockefeller: "The Grafter" (32x40).

Mrs. William H. Vanderbilt: "The Sower" (the fine picture of that title).

Mrs. Paran Stevens: "Carding Wool" (24x36).

Mr. Henry Graves, Orange, N. J.: "The Sheepfold" and "Sheep Shearing" (24x30).

Mr. William A. Slater, Norwich, Conn.: "Girls Sewing."

Mr. Potter Palmer: "Sheep Shearing."

Mr. C. T. Yerkes, Chicago: "The Pig Killers."

Mrs. Henry Field, Chicago: "The New-born Calf" (Probascio Coll.).

Mr. William H. Crocker: "The Man with the Hoe."

THE last-named picture was so uncompromising in its brutal realism that it turned against the painter even his friend and apologist, Théophile Gautier. It was shown at the Paris Salon in 1863, the same year that Millet exhibited there "Carding Wool," owned by Mrs. Paran Stevens. In resuming my list, I allude with diffidence to the possessions of Mr. Alfred Corning Clarke, because that gentleman, for reasons known best to himself, surrounds them with an impenetrable mystery. I believe he bought at the Davis sale "The Gleaners" (14¼x11¼), and "Diana Reposing" (12¼x15¼). But for the present purpose this is of little consequence, for it is highly improbable that he would let all the world see at Chicago the pictures he has hitherto so jealously guarded from the vulgar gaze. It was this eccentric gentleman, it may be remembered, who bought at the Stebbins sale, at a preposterous price, the "Crayon Drawing by Rosa Bonheur," which I proved to be only a retouched photograph, and when Mr. Kirby, the auctioneer, with the approval of Mr. Stebbins, offered to return him his money, testily sent word that it was "nobody's business but his own," and "he didn't want his money back, or any discussion about his purchase."

BUT I am digressing. Let me return to my list of the pictures by Millet owned in the United States:

Mr. W. T. Walters, Baltimore: "The Sowers" (smaller one); "Breaking Flax" (15x18); "The Potato Harvest" (25x21); "Sheepfold by Moonlight" (24x18), exhibited in Paris in 1883 as one of the "Hundred Masterpieces"; "Shepherdess" (10½x14); "The Angelus" (the crayon drawing).

Mr. Charles Alexander: "The Wool Carder" (Morgan sale).

Mr. James T. Hill, St. Paul: "Young Girl Knitting" and "Woman Spinning," the small version of "La Femme au Rouet," from the Coquilin collection.

Mr. Charles A. Dana: "The Turkey Keeper" (33x40).

Mrs. Isaac W. Bell: "After Bathing" (6½x5¼).

Mrs. C. T. Barney: "Sleeping Woman" (17½x11¼).

Mrs. Gibson, Philadelphia: "The Shepherd and his Flock" (bequeathed at her death to the city of Philadelphia).

Mr. J. T. Martin, Brooklyn: "Going to Work—Dawn" (22x18); "Water Carrier" (9x12), from the Runkel collection.

Mr. William Astor: "Le Mer aux Canards."

THERE are some other examples of Millet I know of in this country, which are (or were) in the hands of New York picture-dealers. Messrs. Boussod, Valadon & Company had "November," the "American Art Association" an unsatisfactory version of "The Sower," and several pastels. Mr. Durand-Ruel had "L'Ane dans une Lande," an upright picture with a great deal of sky, if I remember aright. There were several alleged Millets—painted by his son probably—at certain picture-dealers in New York and Philadelphia, which, it is to be hoped, are there still. At the Spencer sale two Millets were bought for Mr. S. T. Warren, of Boston; and I think Mrs. J. H. Warren, of Troy (who owns Cabanel's famous picture, "The Florentine Poet"), has a fine Millet. By a jotting in My Note Book I find also that Mrs. J. G. Fell is credited with the ownership of "Feeding Poultry." There are many fine pastels by Millet owned in this country besides those to which I have alluded; notably the large one of a "Shepherdess" in the gallery of Mr. J. J. Johnson, of Philadelphia. The pastels falsely attributed to Jean François are legion, most of them being the work of François, the son, who, I hear, is still supplying his Barbizon peasants by the score to the dealers. He sells them as his own work, of course. The dealers "do the rest."

THE fine picture by Millet called "Waiting" (33¼x48), about which there was much mystery during the executor's sale of the stock of the "American Art Association" last spring, has turned up. It was not sold to any one of the half-a-dozen American collectors who consecutively were credited with its possession. Mr. Mon-

taignac, the Paris representative of the "American Art Association," and the supposed representative of the Paris connoisseurs who, according to report, were fairly jostling each other in their eagerness to get at the prize, bought it himself, and he has it now.

EVERY portrait claimed to be that of Columbus in which we find a ruff or a beard may be set down as a false pretender is the very natural conclusion arrived at by Mr. John C. Van Dyke, in *The Century*; for the reason that in Columbus's day ruffs and beards were not worn. The presence of a beard or of a beard of some peculiar cut has upset the claims of many an alleged portrait of a person of historical distinction. Not long ago, it was stated by a writer in *The Athenæum* that the so-called portrait of Wyclif (formerly in Lutterworth Church) could not be that of the English Reformer for reasons analogous to those advanced against the authenticity of "the Moro portrait of Columbus." It was said: "The portrait is either an ideal likeness painted in the time of Elizabeth, or a representation of a totally different individual." The same criticism fits "the Moro portrait" of Columbus. Mr. Van Dyke, while not committing himself, finds much to say in favor of the claims of Mr. J. W. Ellsworth's so-called "Lotto portrait" of the Discoverer. But his dates do not agree with those of Mr. Gunther, owner of "the Moro portrait of Columbus." That gentleman, if he cannot establish the authenticity of his own possession, seems determined to demolish the claims of any rival to it. He tells *The Chicago Inter-Ocean* that one reason why "the Lotto portrait" cannot be genuine is that Lotto was born in 1488 and Columbus died in 1506, "and that Lotto was learning to paint when Columbus was on his death-bed." Mr. Van Dyke remarks: "Lotto was born probably about 1480," but he does not give his authority for this belief. Mr. Gunther, on the other hand, says: "Leonardo da Vinci [the master of Lotto], in his manuscript, written at Milan or Turin, in 1505, notes that Lorenzo Lotto came to stay with him in that year, and told him he was seventeen years of age, which makes the date tally with the first edition of Bryan's 'Dictionary of Painters.'" Hence, if Mr. Gunther's claim for his "Moro" picture is absurd—of which there can be no reasonable doubt in view of the ruff and the beard,—his researches do not help the claims of the "Lotto" picture. Still, Mr. Ellsworth could retort that several Italian masters—Raphael, for example—painted exceedingly good pictures in their youth.

As the main purpose of many of the French painters who are to be represented at the World's Fair presumably will be to sell the pictures they send, it should be pointed out to them for their advantage (as well as ours) that sensational paintings like "On the Beach," with which Monsieur Raphael Collin intends to favor us, will not help them with American picture buyers. This dance of naked Parisiennes—they make no pretence of being anything else—might prove a little too much for even the patrons of the bar-room "art gallery" whose proprietor might covet its possession. Of Rochegrosse's colossal "Fall of Babylon," which is also booked for the French section, it may at least be said that its nude female figures legitimately form a part of a masterly composition, of a sumptuous decoration, and that they are in keeping with a graphic representation of the spectacular incident portrayed. I find nothing to say in palliation of Collin's performance, except that he probably could not paint differently. It is a fair example of the French school, whose motto seems to be: "Indecency for Indecency's sake." You find such canvases by the score at every Paris "Salon;" but, if I am not much mistaken, the transfer of such paintings to the galleries at Chicago will produce a powerful reaction against our present craze of sending our boys and girls to Paris to study art. Parents may well exclaim: "If this is your French art, the less our children have to do with it the better."

THE clever wife of a still cleverer Academician has a shrewd device by which she ensures the hanging of at least one of her pictures at each exhibition. She sends a little canvas or two just the size to fit into one of the spaces by the doorways which it is always hard to fill. She must pardon us for discovering this secret, by which she has long profited; but it is only fair that some other clever young woman should occasionally have the chance to profit by the idea. MONTAGUE MARKS.

INFALLIBILITY IN ART.

IN this country we constantly see some one person set up as supreme and infallible in architecture, another in painting and so on. Some years ago the late Mr. Richardson was the architect to swear by—a man whose work has great merits, but equal, if not greater faults. Now it is Mr. Stanford White. Mr. White is still a young man, and his works show it. He is perhaps the last person that a cautious conclave would pin its faith to. We are by no means inclined to cast up to him his vagaries. They show that he is alive. Change is the condition of progress, and when he ranges from exact symmetry in the Villard palace to total want of balance in the Tiffany mansion, and from classic simplicity in his design for the Washington arch to over-elaborateness in the fronts of the Madison Square Garden and the new Century Club, we are willing to believe that he is only taking his fling, and that as soon as he finds out what his limits are he will keep within them. But if he is of a spoilable nature—which, we are happy to say, we do not believe he is—the ill-judged praise with which everything that he does is greeted should be sufficient to spoil him.

We are very sure that Mr. White was in no way concerned in certain recent attacks on a brother architect, Mr. Herts. The latter's design for a Columbian arch at Fifth Avenue and Fifty-ninth Street has been compared in a very disparaging way with Mr. White's Washington arch at Fifth Avenue and Washington Square. It would really seem, to listen to some people, that there was only one possible sort of arch, and that Mr. White had built it; consequently, Mr. Herts's, which was not of the same pattern, could not be good. Now, we have reason to think that Mr. White's design was never quite satisfactory to himself; that he would have liked more massive piers and some sort of supporting group at either side. But there was no hope that money enough would be forthcoming. The model that he did put up was not exactly followed for the same reason. But we do not cavil with his arch as it stands. It is good enough to make us wish for more. But we do not see why we should not have some variety; and if city, or state, or country, or any body of citizens desire to erect a monument to Columbus in New York, they cannot do better than adopt Mr. Herts's design.

Mr. Herts's proposed use of colored marbles and mosaics seems in particular to have scandalized the critics to whom we refer. It is true that noble proportions and refined mouldings would be very beautiful in pure white marble—if we could get them. But, from Mr. White's case, it appears we cannot. And, again, we know that the most refined architecture that the world has ever seen was colored. Mr. Herts's columned panels of red marble were judiciously disposed, and in the real material should make a very fine effect.

Mr. Sargent's factitious reputation is, if anything, more buoyant and more glittering at this present moment than Mr. White's. We can say that we recognized his great talent at a time when there were very few others to sing his praises. That was our duty then. It is no fault of ours that it has become our duty now to point out that his present reputation is more or less hollow. It is founded mainly on his phenomenal cleverness. But it is well to remember that the great masters were as much more skillful than Mr. Sargent as he is than the veriest tyro; yet no one ever thinks of that while looking at their pictures. If Mr. Sargent had no higher quality than cleverness, we should not trouble much about him. But he has a keen, if not very profound insight into character, and his portraits are revelations. We might spare some of them; for he has a perverse knack of showing us what "canaille" his sitters might become, rather than what respectable persons they are in existing circumstances. But innocence has sometimes as great a charm for him; witness his portrait of little Miss Golet—in all respects his best work. His much more talked-about picture of Carmencita is no portrait at all, and the drawing is scandalously faulty. He might have made as much, or as little, of one of Queen Victoria's dolls. The cleverness shown in it is, indeed, a serious fault. A man of Mr. Sargent's qualities should not strain after cheap effect. And his least satisfactory work should not be held up, as it is, for the admiration of the ignorant.

THE striking painting, by Mrs. Mary Guise Newcomb, called "The Horse's Need," in the show-window of Knoedler's, is to be sold for the benefit of the horses of New York, who are much in need, it seems, of more

drinking fountains. The price of the picture is \$750, which will be applied to this excellent purpose by Mr. Haines, President of the Society for the Prevention of Cruelty to Animals, should there be a buyer for it.

THE NATIONAL ACADEMY EXHIBITION.

THERE are many promising things by young artists at the Eleventh Autumn Exhibition of the National Academy of Fine Arts, which opened on November 21st. Artists of established reputation, however, are not, with a few exceptions, very well represented. Painters of still-life and of flowers show up in force. Mr. G. Dubuchet's two large still-life subjects, one with chickens trussed on a spit, another with a dismembered lobster and a brass pot, are the most striking pictures in the corridor. They somewhat lack solidity, and the color is a trifle acid. Rather too warm, on the contrary, is that of Mr. Carl A. Weidner's "Baby's Breakfast." Mr. Thomas J. Fogarty's "Nasturtiums," in a wooden box on a terrace over some blue lake or river, though a small painting shows a sense of balance and a normal eye for color. Mr. Edwin B. Childs's "Early Forenoon, Dorset," is well painted, but it is not a success, because the artist has, with more boldness than prudence, attempted to relieve hill against hill under unfavorable atmospheric conditions. We have no doubt, however, that it was profitable as a study. Anna H. Stanley's "The Busy Bee," a little girl sewing while her younger sister leans against her chair looking on, shows a strong though rudimentary sense of the value of lighting. The two interesting little figures are well brought out, the details of the background lost in shadow. Mr. Louis J. Rhead has attempted, not altogether unsuccessfully, a rather novel color arrangement in his "On the Cliffs." Two young women, one in pale violet, the other in pale blue, sit with their backs to the spectator. Before them is a bed of blue asters, and beyond that the blue sea. It is, however, rather curious than pleasing. A still-life, of a death's head and roses, by J. O. Royce, is placed next a pouting head of a little girl, by Joseph H. Boston, both very well done. A rather difficult problem of lighting has been very well managed by Julia Henshaw Dewey in her little interior, "The Fairy Tale." The two children in the window-corner are not in the now conventional white against white, but have a good deal of color about them, the quality of which in the streaming light is very well rendered. "Early Spring Weather," by Robert G. Sprunk, is properly gray and misty. "Morning Sunlight" on barns and meadow, by Edward C. McDowell, does not strike us as particularly sunny, but it is a good piece of painting nevertheless, and the use of the small tree in the foreground as a centre for the composition was a happy thought. Roswell S. Hill's broadly treated "Nôtre Dame at Paris," Charles E. Langley's somewhat too solidly painted "Cloud Effect," A. T. Morehead's "Marigolds," and Albert Insley's "Autumn Afternoon," are worthy of mention.

One of the few fine things in the exhibition is Mr. Joseph Jefferson's "The Old Mill," in the North Gallery. We knew that the creator of Rip Van Winkle amused himself by painting, and we have seen clever landscape work by him, somewhat too reminiscent of Corot, for whom he had a profound veneration; but we were quite unprepared for the revelation of artistic power which this "Old Mill" opened up to us. The subject is a white-washed mill, seen across its pond and reflected in it. The weed-grown mill-dam stretches across to the left foreground. The background is of autumn woods. The work is freely but thinly painted with a very sparing use of impasto, but the effect is superb.

A "Dog in Sunshine," a red-and-white setter, by T. v. Shulzenheim, is an excellent study from life, very good in action though a trifle diaphanous in appearance, owing to a falling short of complete success in the painting of the sunlight effect on the dog's skin. It is, however, a work to be noticed. Anna Wood Brown's "The Colored Home," a plain interior with several old colored women sitting around a stove, is remarkable for rendering of light and expression of character in the figures. Two large landscapes by Mr. A. H. Wyant are, as is usual with this painter, very rich in tone and very well composed. Letitia B. Hart's young woman "Winding the Skein" is well posed, well drawn and agreeable in color. The picture as a whole is a trifle spotty, but it shows undoubted talent, and merits its place "on the line" more than do some of its neighbors bearing more familiar names.

"A Corner in the Old Homestead" shows an interesting

interior of a quaint Dutch dwelling nearly two hundred years old in Leeds, N. Y., with two young ladies chatting, while one of them reels off the yarn from a spinning-wheel. Mr. Kruseman Van Elten sends two characteristic canvases, "Morning in the Hills" and "A Holland Landscape," and Mr. Walter Satterlee, "Toilers by the Sea," a twilight view of the beach at Etrétat, with women washing clothes in that miraculous stream of fresh water which is visible only at low tide, when all the female inhabitants of this most picturesque of Normandy fishing villages gather as at a gossip club.

Further notice of this exhibition must be deferred until next month.

By the time that the opening of the new building of the Society of American Artists will take place this number of *The Art Amateur* will be in press. We must, therefore, postpone our notice of that event, and of the exhibitions which are being organized for the occasion, until our next issue. The building, which runs through the block from Fifty-sixth to Fifty-seventh Street, near Eighth Avenue, has an ornate front of three stories and basement on the first-named street. The two upper stories will be used for the schools of the Art Students' League. The first story will be occupied by the Architectural League of New York, and the first floor will be devoted to offices. To the rear of this building is a large gallery for sculpture, and lateral galleries in which will be shown the Vanderbilt collection of etchings and other prints. Back of that again is the large picture gallery, seventy-five by forty-five feet, probably the finest gallery in the country. It is built on the plan of the Georges Petit Gallery in Paris.

Among the pictures that will be seen in it at this opening exhibition will be Whistler's "The Balcony," Chase's "Ready for the Ride," owned by the Union League Club; Will H. Low's "Reverie," Melchers's "In Marriage," owned by Potter Palmer, of Chicago; Mr. George Hitchcock's "Tulip Culture;" Mr. T. W. Dewing's "Lady in Yellow;" Mr. Beckwith's "Portrait of Mr. Walton," and other portraits, and his "Temptation of St. Antony;" some four or five paintings by La Farge; Mr. Blashfield's "Christmas Bells," from this year's Salon; Mr. George Brush's "Silence Broken;" and examples of Dannat, Dewing and W. M. Hunt.

In the Sculpture Gallery the principal works will be St. Gaudens' bust of General Sherman, and his relief of Miss Sargent; a bust of a child by Mr. Martini; Mr. Adams's bust of his wife; and a statuette by Mr. McMonnies, and a relief by Mr. D. C. French.

Mr. George Vanderbilt's collection of Rembrandt's etchings is believed to be the finest now in existence. It includes specimens from the collection, recently dispersed, of the Duke of Buccleugh, and from the Brodhurst, Dent, Seymour, Arozarena, Marietta and Barnard collections. Connoisseurs will find the following proofs especially worthy of examination: the "Portrait of Rembrandt," leaning on a stone window-sill, cap unfinished; "Portrait of Rembrandt, Drawing," before the etching of the landscape, seen through the window in finished examples; first states of "The Good Samaritan," "St. Jerome, Reading," and the "Sea Shell," the latter with white background; the rare "Landscape with Milkman;" the portrait of Avocat Tolling; the portraits of Sylvius, Burgomaster Six, old and young Haaring, and the first state of the "Jewish Bride."

The collection of Dürer's engravings is a very full one, and includes exceptionally brilliant impressions of "The Knight and Death," "Melancholia," "Fortune," "St. Jerome in his Cell," the "Coat of Arms with a Cock" and the "Coat of Arms with a Death's Head," and the rare "Virgin with a Monkey." There are also many fine mezzotint, stipple and line engravings, among which we may mention a splendid series of portraits after Reynolds, engraved by McArdeil, Earlom, Dickinson, the two Watsons, John Jones and Valentine Green.

A COLLECTION of studies in Spain, pastels, by Mr. George Hitchcock, is on exhibition at Wunderlich's Gallery. The square red towers and the green groves and gardens of the Alhambra appear in many of the sketches. One is of the blue-tiled minaret of the Grand Mosque of Tangiers. Another is of the rose gardens of the Alcazar of Seville. The Convent of La Rabida, where Columbus found a refuge when he was in disfavor at court, furnishes two charming views over hills covered with yellow broom. There is a sketch of the court of Linderaxa in the Alhambra, with the window at which Irving wrote his "Tales," Cordova from the river, the

Sierra Nevada at sunset, an orange grove at Seville, are some of the subjects, all of which are broadly handled in an unconventional spirit, the artist having evidently wandered about at his own sweet will, and jotted down whatever impressed him as picturesque or beautiful.

DECORATIONS AT THE WORLD'S FAIR.

A TALK WITH MR. CARROLL BECKWITH.

THE most notable work of decoration at the World's Fair is that of the domed ceilings of the eight vestibules of the Building of The Liberal Arts. This immense hall is approached by four entrances, each flanked on either side by vestibules which open into it. They also open directly on two sides into the building, and on one side on to the grounds. Each opening is arched, and as the arches run up into the domes, the resulting shape of the latter is that of a canopy with four pendentives. The problem of ornamenting such a space with figures does not often occur; and as we desire to place before our readers everything connected with the fair which may afford a practical lesson, we prevailed on Mr. Beckwith, who was one of the artists engaged in the work, to give a *vis à vis* account of the manner in which the problem has been solved. The domes, we had better say, to begin with, are supported by large, square piers, some forty-two feet high. Above them the arches rise some seven or eight feet; and the apex of the domes five or six feet above that. The top of the domes, therefore, is about fifty-five feet from the ground; their diameter is about twenty-five feet. There were associated with Mr. Beckwith, Messrs. E. E. Simmons, Kenyon Cox, E. H. Blashfield, C. S. Reinhardt, J. Alden Weir, Robert Reid and Walter Shirlaw. Each was left entirely free to choose his own subject and manner of work.

"We found the surface prepared for us," said Mr. Beckwith, "covered with a heavy coat of coarse plaster, known technically as 'sand finish.' Upon this were laid two heavy coats of priming, mixed with very little oil. The color of this preparation differed a little in most cases, some of us preferring to work on white or gray grounds, some having cloud effects or blue sky painted in; as I had determined on a gold ground, I had this preparatory coating of yellow. Mr. Millet, who was the prime cause of this work being done, had provided us with comfortable studios in the Horticultural Building, where we did all our preliminary work of posing models, making sketches, enlargements and so forth.

"We all decided to give most importance to the decoration of the triangular pendentives above the piers; the first problem that we had to face was, therefore, that of the appropriate height for those figures. Weir and Reid, who were first upon the ground, had experimented with large figures cut out of paper, which were temporarily tacked up in place by their workmen. These experiments were continued until it became evident that figures about ten feet high were the best and most effective. As the lower part of the pendentives, next the pier, is very narrow, this part is filled by a separate design, above which the large figures are placed, their heads reaching up on the dome, above the arches.

"Mr. Millet had placed the photographic department of the Fair at our service, and most of us made use of its facilities for enlarging designs. Kenyon Cox and myself used the old method of enlarging by squares, but I think now that it was more laborious and not any more successful than the photographic method. The designs being enlarged upon cartoon paper, holes were pricked through that, and the designs were pounced in the usual way upon the prepared surface of the domes. It will be readily understood that, on account of the curvature, this was not such a simple matter as it would be if the work was to be done on a flat wall or ceiling. The drawings had to be cut in sections, and it required some ingenuity to bring the lines right.

"It was desirable that there should be no gloss. Mr. Maynard, who was at work on the walls of the Agricultural Building, had adopted a medium of wax and turpentine instead of oil or megilp for this reason. It was also adopted by us. It was found to work well with ordinary tube colors, drying quite matt and giving no trouble. Mr. Millet had prepared enough silver white, ground in wax, for mixing tints; otherwise, we used the ordinary oil colors. Scaffoldings were erected, so that, with the aid of tall step-ladders placed upon them, we could reach all parts of the dome. It was a cause of anxiety that we could not see how the work looked from

the ground, for which reason some had the scaffoldings temporarily removed.

"The general agreement as to the treatment of the pendentives being enough to secure a desirable appearance of unity, each treated the centre of his dome to suit himself. Messrs. Simmons and Cox choose a centre of sky and clouds, with strings of shells and garlands. Mr. Weir had a blue sky; Mr. Reid an opalescent sky; Mr. Blashfield a marble dome with an open gallery, above which is seen a blue sky with a flock of doves flying through it. Mr. Shirlaw's scheme was purely decorative. All concentrated their efforts on the pendentives.

"As to the execution, I can, of course, speak only of my own work. Being free (as we all were) to choose my own subject, I undertook to treat allegorically the applications of electricity in commerce and the arts. In my northeast pendentive I placed a woman operator on a Morse telegraph machine; beneath her, in the point of the pendentive, the top of a telegraph pole, with insulators and wires. In allusion to the Greek origin of the name, and, to a certain extent, of the science of electricity, I have given her a Greek costume. In the southeast pendentive is a nude female figure with an arc light, and beneath her is a black cat with green eyes, both in allusion to the most striking *natural* displays of the force. A standing figure with telephone to ear and in modern dress symbolizes the domestic uses of electricity; and a working-woman with a dynamo machine its use as a motive power in manufactures. Beneath the latter is a magnet. They fill the other two pendentives. From the centre of the ceiling flashes of lightning, of the old-fashioned, conventional shape, radiate, and a flying figure of a boy, the Genius of Electricity, reaches toward these flashes with one hand, while from the other he directs the force in streams of sparks to the instruments shown in the four pendentives.

"But although I have sought to make my subject intelligible, I was mainly preoccupied, as you may imagine, with the decorative effect of my work. The variety of costume and accessories allowed me to get in a good deal of color, which the gold ground harmonized, while the brilliant white of the lightning toned everything else down by contrast, and made a striking centre.

"The design and scheme of color settled upon, and the work drawn to scale, matters went forward rapidly. Still, as the surface to be covered was so large, assistance was necessary, and we were fortunate in securing as helpers young men who had studied in New York and in Paris, and who gave valuable aid.

"Let me say, in conclusion, that the artistic surroundings of the whole place were a great incentive to work. The architecture and sculpture is of such a high order that it inspired the painters to friendly emulation. Then, as a number of us were engaged together, there were visits of one to another, new ideas and discoveries were communicated, and the experience was, I may say, one of the greatest pleasures of my life."

THE winter reopening of the Metropolitan Museum of Fine Arts was not marked by any great display of novel acquisitions. The directors appear to be reserving whatever they have in their cellars for the opening of the new wing, which is now rapidly approaching completion. A group of some dozen oil paintings of the English school and three water-colors by Turner, belonging to Mr. Marquand, are temporarily on view in the East Gallery. The Turners are drawings of "Ehrenbreitstein," "Petershof" and "Katz Castle." They are on gray paper, rather slightly and suggestively drawn in light, semi-opaque washes. The last named, a romantic, rocky site with a view of the Rhine through a cleft in the middle distance, is the best. Of the oil paintings a portrait, by Romney, of a lady in white apron, large gray hat and badger-skin muff is much the most interesting. There is a good little Gainsborough, two shepherds and their dog resting beneath a rock. Originally dark in tone, it has unhappily grown darker with age. Other pictures are examples of "Old Crome," Reynolds, Raeburn and Constable. The gifts to the Museum now first shown include a magnificent table of malachite, forming part of the Coles bequest; an interesting head of a young girl, "Marie," by the late Benjamin Fitz, presented by the Society of American Artists and some friends of the painter; and a fine bust of Berenger, larger than life, modelled by David d'Angers and cast by Barbedienne. There are also two allegorical paintings attributed to Poussin and presented by Mr. George H. Boughton,



WHAT IS IMPRESSIONISM?

II.

THE Impressionist claims full freedom for his own individuality—to see with his own eyes and mental vision, without much regard to masters and schools. We cannot but agree with him, remembering that the masters and schools themselves were in their day revolutionary, and brought new life into old forms—not without conflict—according to the universal law of progress. Thus Naturalism in art was a protest, and Classicism, and Romanticism, and Pre-Raphaelitism, and each added to art, without taking away anything of value.

When Impressionists point out that colors should be placed on the canvas side by side, as in a mosaic, rather than mixed together; that only the prismatic colors should be used, or that, as the eye sees at once only one comparatively small space in a picture, the artist should concentrate his efforts upon this focus, laying less stress upon details, as his brush moves away from it, we assent, as we do also when he insists that the ideal studio is the open air; and that to record his first vivid emotions before they are obscured by secondary reactions should be his aim.

And yet it seems to us we have seen all these maxims practised by many artists before the word Impressionism was thought of. Moreover, they have all to be taken with important reservations.

Thus every painter knows the value of superimposed and blended color in certain cases, and as for prismatic colors, when we can find them in the form of pigments, it will be time to compare seriously our poor, dirty travesties with Nature's living hues, and to draw close analogies from her laws—when we know them. As regards painting for a focus, the subject in hand, the size of a picture, the distance at which it should be viewed, and many other things have to be considered. Painting in the open air, it goes without saying, is essential, but so is revision in the studio, when the feverish excitement of out-door work has given place to calm judgment, and errors of personal equation can be corrected. And again there are not a few cases—of which Japanese art furnishes examples—where the best results have been obtained by a concentrated memorizing out of doors, followed by rapid work within doors. We are not sure that this is not the most genuine form of Impressionism, though we believe the phrase for it in France is *chic*. A movable glass studio probably offers the best conditions for the combination of fresh impression and complete expression, it may be said in passing.

After all, it is not theories of art which interest most of us, but the art itself, by which indeed the theory behind it must eventually stand or fall; and in this light we confess that such Impressionistic paintings as we have seen do not appear to be expressions either of art or nature.

As regards Messrs. Monet, Pissarro and Sisley, whose paintings have lately been, so to speak, forced down the throat of the amiable American public, anything more slovenly, unmannered, and false we do not remember to have seen. If the proverbial figure of the school-boy may be borrowed from literature, we should say he would be more ashamed than usual to paint such pictures.

In our desire to find some palliation for these gentlemen's vagaries, we applied to a learned oculist to know whether among the various forms of color aberration there is such a thing as "purple eye," or even "prismatic eye," but in emphatic words he answered in the negative, devoting the brotherhood incidentally to the nether deities.

But our principal count against it is, that whereas its members claim to give us honest individual impressions, their works are much more alike than those of men who make no such pretensions, so that we are driven to the alternative of supposing that either consciously or unconsciously they employ themselves in raising poor ghosts of other men's phantoms—impressions of impressions—or that by the most unheard-of coincidence they are simultaneously seized by a sort of painters' gripe, the symptoms of which are the exclusive use of what one of them artlessly calls the "six prismatic colors," all taken apparently from the same tubes, and dis-

tributed systematically in minute daubs, in proportions determined Heaven knows how, but combined as if by a recipe, as a chemist compounds pills.

W. H. W.

FROM ANOTHER POINT OF VIEW.

THOSE who believe in Impressionism as a phase of artistic development are not now very much concerned about the standing of Messrs. Manet, Sisley, Monet and their friends, who about twenty years ago began what is known as the Impressionist movement. That movement has become universal. There are German, English, American Impressionists, as well as French. In judging of its principles we may refer indifferently to the works of the artists named above, or to those of Sargent, Whistler, Weir, Twachtman and many others of American nationality. And since, like every other healthy development, Impressionism has its roots in the past, we may look backward to J. M. W. Turner, to the water-colorist William Hunt and to Delacroix as ancestors of that section of the school that occupies itself with problems of light and color, while another section, more readily understood by the public, attaches itself rather to Goya and Velasquez. While renouncing the academic traditions, the Impressionists have taken care to provide themselves with a very respectable pedigree.

It is, indeed, no longer necessary to show cause for admiring the works of certain among them. With others the case is different, and I will, of preference, take my examples from the works of the Luminarists, who are least appreciated. Still, it must be understood that I propose to deal with principles rather than with men.

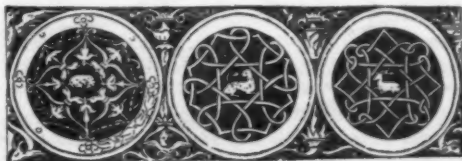
It is convenient to consider first the charge of uniformity of aim and method which has been brought against this group. Why, it has been asked, should there be such a remarkable similarity between the works of Messrs. Monet and Pissarro, for example, or, among Americans, Messrs. Weir and Childe Hassam, when the most sacred doctrine of the school is that each should, above all things, keep to his own individual way of seeing things? The question appears to be put in all seriousness, though it is really as absurd as it would be to ask why an artist claiming to be original should use brushes like another, or should wear a nose on his face like any ordinary person. It is in all probability prompted by a sense of that incapacity for union except under pressure of business interests which is the common fault of English-speaking people. But ask any one of our painters who has passed his apprenticeship in France, and he will tell you that the French artist's "club" or "cercle" is an actual focus of ideas which are brought up for discussion, reduced to practice, and become, in short order, common property. Individuality still asserts itself, perhaps as strongly, on the whole, as with us, but there is a common creed, there are aspirations shared in by all, which animate and support small talents, become understood by the public, and thus assure the man of genius, when he arises, of a more prompt and general appreciation, or of respectful attention, at least.

The love of open daylight is what most distinguishes modern art. Since the beginning of the century every generation has made some advance in the painting of out-of-doors effects. It is, therefore, no way surprising that some young artists, twenty years ago, discovering a certain naturalness of aspect in their rough sketches that was absent from their "finished" studio work, should have asked themselves what the reasons of this superiority might be, and, having found them, should have regularly had regard to them in their practice. The absence of conventionality in a sketch, the rapidity with which the impression is seized, and (in certain cases) a high key of color which is in a manner forced upon painters peculiarly sensitive to light by direct rivalry with nature—these partly account for the difference, almost always observable, between studio work and sketches. We must add to these reasons the extension which the sketcher is compelled to give to the principle of suggestion, instead of the elaboration of detail; also

the more brilliant and varied tones produced by assembling the component pigments on the canvas, instead of blending them beforehand on the palette. The sketcher has, we will suppose, a gray rock to represent. He perhaps at first mixes his tints, but, as he proceeds, he finds that a portion of his rock is too warm in hue, and he dashes in a little cobalt; that in another place it is too cold, and he puts on some brown red; that a reflection which he had not at first noticed requires a touch of green, and so on; when he has done, his work may appear, seen close by, rough and unmeaning; but, at a proper distance, it gives the impression not merely of a rock, but of the particular rock seen under particular conditions. Introduced in a composition, or simply copied for sale, this natural effect disappears along with the rough mosaic work by which it was produced. But why should not the method be deliberately applied to the painting of pictures? It had actually been so applied by English water-colorists and by French pastellists of the last century, but with the aim merely of attaining a richer and livelier coloring. The coterie of young painters that met at the Café Guerbois became specially interested in these speculations. Monet and Pissarro, who were of its members, even made a pilgrimage to London (in 1870) to study Turner's paintings, by which they were more than ever convinced that new conquests in the domain of light and color and in the rendering of transient effects were open to them. Turner, however, great as he was in many respects, was at times an extremely careless and unmethodical painter, and his works have suffered accordingly. The Impressionists, having full possession of truths which Turner grasped instinctively, have expressed them with more deliberation and with proper regard to sound methods of work, and, as a consequence, their paintings have, in the strictest sense, "come to stay." Thus what the great genius of Turner, single handed, could not accomplish, our little band of Impressionists, who may be allowed to be, individually, much smaller men, have brought about. The whole tone and character of modern painting has been changed. People's memories are short, or I might ask them to compare an exhibition of ten years ago with one of the recent season, and to say which gave the most vivid impression of life and nature.

There is no gain without a corresponding loss. To paint in a high key is to restrict one's power of imitating the more vigorous tones in nature. To match a tint by placing unbroken colors side by side is to lose such indication of modelling as might be given by play of the brush. Any great refinement of drawing is also put out of the question unless the work is on a large scale and to be seen from a considerable distance. The rapidity which is necessary in painting transient effects makes it impossible to correct and elaborate. The division of the tones may be carried out so broadly that the colors will remain distinct at any available distance. As a result we have travesties of nature in which everything appears as if seen through a prism. We must not look to the Impressionist for such learned painting of detail as we find in Rousseau's canvases. Such an exceptional memory and such imaginative grasp as Turner's are not to be required of everybody, and without them we cannot expect that the painter will show us at once the actual and the ideal, what is fugitive and what is permanent. But is not the result, all allowances made, worthy our acceptance? That, after all, is the only question. We are not called upon to reject the masters of academic drawing like Lefebvre because we find something to admire in the unacademic drawing of Degas or Renoir. To come nearer home, we can enjoy at the same time the grace and refinement of Mr. Henry O. Walker's work and the sparkle and animation of Mr. Theodore Robinson's. Or, among the Impressionists themselves, if in the works of that section that we are particularly considering we miss the breadth and the modesty of nature—which they deliberately sacrifice to obtain a higher expression of her splendor and vivacity—can we not turn for the first-mentioned admirable qualities to the harmonies of Mr. Whistler, the broad, synthetic brush-work of Mr. Sargent? And is it not worth while to be able to return again from gray skies and dull interiors to the intense sunshine and the dappled and variegated aspect of noonday?

R. R.



DECEMBER, 1892.

- 1 Th. Firmin Eloi Féron, French history painter, born 1802; died 1876. Jan Erasmus Quellinus (Quellin), Flemish history painter, baptized 1634; died March 11th, 1715.
- 2 Fri. Thomas Lochlan Smith, Scotch-American landscape painter, born 1835; died Dec. 5th, 1884.
- 3 Sat. Gilbert Stuart, American portrait painter, born 1755; died July 27th, 1828. Eduard (J. F.) Bendemann, German history and portrait painter, born 1811. Sir Frederick Leighton, P.R.A., English history and portrait painter, born 1830.
- 4 S. Philip Richard Morris, English history painter, born 1838. Thomas Sword Good, Scotch genre painter, born 1789; died April 15th, 1872.
- 5 Mo. Daniel Seghers (Zeghers), Flemish flower painter, born 1590; died Nov. 2d, 1661.
- 6 Tu. Claudius Jacquand, French history painter, born 1805; died May 3d, 1878.
- 7 W. —
- 8 Th. Adolf Menzel, German history and genre painter, born 1815. William Charles Thomas Dobson, R.A., English history painter, born 1817.
- 9 Fri. (Eduard) Wilhelm Pose, German landscape painter, born 1812; died March 14th, 1878.
- 10 Sat. William Hogarth, English subject painter and caricaturist, born 1697; died Oct. 26th, 1764. Adrian Van Ostade, Dutch genre painter, baptized 1610; died April 27th, 1685. British Royal Academy founded, 1768.
- 11 S. Nicolas Wlenghels, French history and genre painter, baptized 1668; died in Rome Dec. 5th, 1737.
- 12 Mo. Mauritz Frederick Hendrick De Haas, Dutch-American marine painter, born 1832. Sir William Beechey, English portrait painter, born 1753; died Jan. 28th, 1839.
- 13 Tu. Charles Harry Eaton, American landscape painter, born 1850. Sir Joseph Noel Paton, Scotch history painter, born 1821.
- 14 W. Puvis De Chavannes, French history and genre painter, born 1824. Lorenz Clasen, German history painter, born 1812.
- 15 Th. Auguste (Barthélemy) Glaize, French genre painter, born 1813. George Romney, English portrait painter, born 1734; died Nov. 15th, 1802.
- 16 Fri. Jules Worms, French subject painter, born 1832.
- 17 Sat. Sir George Hayter, English history and portrait painter, born 1792; died Jan. 18th, 1871. François-Marius Granet, French architecture painter, born 1775; died Nov. 21st, 1849.
- 18 S. Ludolf Backhuysen, Dutch marine painter, born 1631; died Nov. 17th, 1708.
- 19 Mo. George Frederick Wright, American portrait painter, born 1828; died Jan. 29th, 1881.
- 20 Tu. Sir Martin Archer Shee, Irish portrait painter, born 1769; died Aug. 19th, 1850. Anton Graff, Swiss portrait painter, born 1736; died June 22d, 1813.
- 21 W. Tommaso Masaccio, Italian fresco painter, born 1401; died about 1428.
- 22 Th. Charles (Louis) Müller, French history and portrait painter, born 1815.
- 23 Fri. Robert Swain Gifford, American landscape painter and etcher, born 1840.
- 24 Sat. Franz Van Mieris the Younger, Dutch genre and portrait painter, born 1689; died Oct. 22d, 1763.
- 25 S. Edwin Howland Blashfield, American subject painter, born 1848. Noel Coypel, French history painter, born 1628; died Dec. 24th, 1707. Abraham Bloemaert, Dutch history, portrait and landscape painter, born 1564; died about 1658.
- 26 Mo. Sir James Drogmole Linton, P. R. I., English history and genre painter, born 1840. Balthazar Pauwel Ommeganck, Belgian animal and landscape painter, born 1755; died Jan. 18th, 1826.
- 27 Tu. Hector Leroux, French genre painter, born 1829. August Riedel, German genre and portrait painter, born 1802; died Aug. 8th, 1883.
- 28 W. (Étienne) Lucien Mélingue, French history and landscape painter, born 1841.
- 29 Th. George Henry Smillie, American landscape painter, born 1840. Julius Peter Ibbetson, English landscape, marine and figure painter, born 1759; died Oct. 13th, 1817.
- 30 Fri. —
- 31 Sat. Johann Baptiste Lampi, Austrian portrait painter, born 1751; died Feb. 11th, 1830. Alexandre (Marie) Colin, French genre painter, born 1798; died Nov. 23d, 1875.

A HALF-FORGOTTEN GENIUS.

I.

THE singular charm of the designs interpreting mystically a catena of passages from the "Song of Songs" will be appreciated by those for whom the most specious realism in art is of little account in comparison with the rare quality of imagination. As far as the reduced scale allows, the delicate drawings are here accurately and faithfully reproduced. They bear the manifest impress of genius; and the title of the designer to a place among the few endowed with that supreme gift, with which even the highest talent may not claim relationship, was fully admitted during his brief career.

more so as both were fired with the enthusiasm which compels men to give life-service to art. Had they been mere dilettante votaries, their division by a chasm that might not be bridged would need no comment. A sister—Rebeka—also painted figure subjects with ability, and attracted notice by several exhibited pictures, one of the best representing Peg Woffington's visit to Triplet and his starving family, as related by Charles Reade in his brilliant novelette. While yet little more than a child Simeon made many drawings with pen and pencil—naïve productions, full of originality and meaning. Of these a large volume is still carefully preserved by Mr. F. Hollyer, whose kindness has enabled the writer to refresh his recollections of much of the artist's work. The quaint precision, restrained humor and fanciful motive of these first-fruits of genius make them

was made, the pre-Raphaelite movement was fast losing vitality. In its original form it could not live, but its force revived English art. Its full significance can only be studied in the early works of Millais, Holman Hunt, I. Sandys, Henry Wallis and a few other earnest adherents. It honored nature as the mirror of God, but acknowledged no standard of perfectness, and therefore no principle of selection or possibility of "improvement." It recognized in natural forms, within the range of common experience, the right material for the expression by art of all varieties of thought. What of truth or error there was in these views need not be examined here. The purpose of this incomplete statement is but to make it clear that Solomon, whose genius found its best expression by generalized representation, was not a pre-Raphaelite; neither was he



PHOTOGRAPHED BY F. HOLLYER, LONDON.

AN IDEAL HEAD. CRAYON DRAWING BY SIMEON SOLOMON.

Simeon Solomon belonged to an artistic family. His elder brother, Abraham, was a London painter of sufficient distinction to obtain associate membership of the Royal Academy, but died too soon to reach full honors or prove what achievement the changes time brings might have made possible. His best picture, "Waiting for the Verdict," which still keeps his name in remembrance, represented with truth and pathos the family of a prisoner on trial; but too many of his works, notably "The Bridge of Sighs," a theatrical travesty dishonoring the noble poem of Thomas Hood, which supplied its subject, were deplorable examples of "Philistinism." The wide intellectual and æsthetic severance of the brothers, which, it should be said, never affected their fraternal relations, was remarkable; the

very interesting. The drawing is firmer and the expression of form more confident than in his later designs, when deeper knowledge and purpose made him hesitant. His brother's position and his own singular gifts secured for the lad many friendships among distinguished artists and a welcome in the best æsthetic circle.

In his boyhood he was certainly influenced by Rossetti and Burne-Jones, somewhat, too, by the fervent spirit of the more rigid pre-Raphaelites; but as hand and mind gained freedom his individuality asserted itself absolutely. The period of his productive and imaginative maturity covered few years, yielding its best fruit between 1860-72. When he began to give shape to his far-ranging thoughts in designs, which secured at once the homage of the sensitive few to whom his first appeal

in perfect accord with the restricted idealism and half-Christian, half-Pagan mysticism of Rossetti, nor with the passionless, calm indifference to human interest and delight in detail evident in the decorative compositions of Burne-Jones. Yet he was fully alive to the distinguishing excellence of each and all; and although very tolerant, welcomed every protest against the low aims and traditional conventions of popular art. In spontaneity of conception and directness of utterance Solomon was closely akin to that lofty, visionary and true poet, William Blake, but less vehement and more sensitive to grace and beauty; was never betrayed, as Blake often was, into distortion and riotous imagery. His fertile creative faculty needed no stimulus from without, but he studied Blake's noble designs with sympathetic

delight. He received some elementary instruction from his brother and sister, but was never a student at the Royal Academy, and only for a short time at Leigh's Art School, in Newman Street. Highly imaginative artists, whose "thick-coming fancies" urgently demand embodiment, are seldom persistent in the course commonly prescribed as essential to mastery of the means of expression. It is far from certain that academic training is always advantageous. The seer of visions and dreamer of dreams speaks by symbols, and the realism born of exact knowledge is too self-assertive to be easily bent to the service of transcendental imagery. When abstract ideas, mysteries of mind and spirit, are figured by material beings and objects, the underlying thought is obscured by such insistent representation as permits no escape from the sense of familiarity with the forms depicted. Science of method is also apt to be obtrusive, forcing into notice the practised hand when the creative head should engage undivided attention. It is constantly said that they who aspire to success in any

markable work. The heads were more typical of character than of race, but the countenances strongly expressed varying shades of emotion. The general treatment showed that the artist's concern was with the display of human passions under excitement, and not with archaeological niceties. It was purchased by a collector of exceptional taste and judgment, the late Mr. C. P. Matthews, of Romford, Essex, and was sold when his fine collection was dispersed, June 6th, 1891. The subject was suggested not by study of the dry bones of history, but by White Melville's romance "The Gladiators." In 1865-66 Solomon designed and drew on the wood ten illustrations of the chief Jewish ceremonies, as conducted under the altered conditions of modern life. The wood-cuts, which appeared in *The Leisure Hour*, Vol. XV., preserve much of the spirit of the original drawings, which were instinct with human sympathy and tender reverence for the sublime faith of much-enduring Israel. The originals were unhappily dispersed under circumstances forbidding any hope of

FIGURE PAINTING.

III.—MODELLING AND CONSTRUCTION.

THE fact that the modelling is as important an element in figure painting as it is in sculpture may not hitherto have been sufficiently impressed on the student. It is, however, a fact, and one that should not be lost sight of.

Sculpture is more tangible, it is true. You may pass your hand over the muscles of an arm, and feel the various undulations of form, whether delicate or vigorous. But sight is as sensitive as touch; perhaps, indeed, more acute. The eye rests on painted form, and demands as truthful a delineation of apparent moulded surface as that produced by sculpture. These various surfaces, which describe the position of the muscles, tell where they merge, one into the other, where fat abounds or bones lie hidden, is known to the painter by the general term of "modelling." In a large way, the *planes* are a preparation for this refinement of



PENCIL DRAWINGS BY SIMEON SOLOMON, ILLUSTRATING "THE SONG OF SONGS."

art must learn to walk ere they attempt to run; but genius flies and soars serenely upward and onward, while talent plods anxiously along below. Solomon early shaped a language for himself, which, if not that of the schools, was well fitted for the harmonious utterance of his poetic thoughts. He painted both in oil and water-colors, but more often contented himself with a mixed use of lead-pencil and red chalk, strengthened sometimes by touches with black chalk. The pen or brush, with India ink, and occasionally colored crayons he also used with much success. A beautiful head in water-colors is still in the writer's possession, and recalls the artist's assertion that for painting a head only three colors are necessary—madder brown, Vandyck brown and Prussian blue. With this restricted palette he obtained an excellent effect. In 1864 he painted in oils his most important picture, entitled "Habet." It showed a number of Roman ladies in the gallery of an amphitheatre, some indicating by down-turned thumbs their desire that a fallen gladiator should be sacrificed to their tigerish enjoyment of bloodshed. It was a re-

their being brought together again. His work on the wood blocks was (as the writer can affirm from personal observation when the series was in progress) of a nature to cause peculiar difficulty to the engraver. The individuality of his style is evident in the published impressions, which, although struck off rapidly and in immense numbers, are valuable as examples of wood-engraving and as illustrations immeasurably remote from the inanities commonly offered.

SYDNEY T. WHITEFORD.
(To be concluded.)

MORE paint is used in scumbling than in glazing, and in a landscape painting, scumbling is more employed in the distance. If you want to change the color of mountains—as, for instance, where they are too blue and cold, and the sky is a bright warm color—take some of the sky tint on a flat bristle brush and go over the mountains with enough to change the tone. Do not make a stroke with the brush, but rub it all around, leaving on enough paint to give the desired effect.

form. They give the body and substance in the rough, as it were, and when well established, the modelling follows naturally. Where the planes express broad passages of light, the intermediate tones succeed these and definitely determine the position of the muscles. The student should endeavor to achieve this without undue loss of breadth in the general impression. This may be done by observing carefully the relative force of these intermediate tones—in other words, by studying closely the *values* of these half tones, emphasizing the darkest darks so that they possess their true force, no greater, no less than that seen in the model. The student is urged always, in making a study, to try for the utmost truth of statement. In learning to paint you are not supposed to create a work of art, you are learning to use your eyes and handle your material. The production of a work of art is a more complex matter, and at present does not really concern us. The young man at college who would be an author does not learn fiction; he studies the rules of verbal expression, and if possessed of invention, he will later create.

These chapters are practical suggestions which may be applied to one's self and taught to others—they at no time profess to teach art, but are believed to contain many useful hints that may be followed safely in both drawing and painting.

Now, this subject of modelling is a vital one when the human figure is the object of study. The eye may be a guide to fairly good proportions, a true feeling for color may give reality to the painting of the flesh; but if the interior modelling be defective, if muscles are out of place, and the passages from one plane to another falsely presented, the figure will not exist as a corporeal object—it will be flat, lifeless and unreal. Look, then, after having blocked in the broad planes, for these varieties of surface, which indicate the superficial forms of a well-constructed human being.

A figure may be well modelled although untrue in color; still at this stage of your work do not neglect, while modelling and constructing, to represent the color impression of the subject before you. Attention has

meaning when the muscles beneath are known, and the effect on them of the various movements thoroughly understood. Up to this stage we have been modelling only *apparent forms*; but *construction* now comes in for a large share of your attention.

Construction may perhaps be defined as differing from modelling by saying that where modelling expresses the substance or corporeal aspect of the figure, construction reveals the salient points which knit the body together as a whole. The points where muscles cleave to the bone, or fold, the one over another, disappearing at the contour by the projection of one more prominent, must all be closely observed and recorded truthfully, or your figure will fail to exist as a normal and well-constructed being.

The worker will do well to compare his study from time to time with the plates of some simple treatise on anatomy. By so doing he will be able readily to account for the external lines of his figure, and also familiarize himself with those muscles which give certain results of

struction of the figure, a strong result may be brought about logically. Building on the foundation of the well-observed *planes* spoken of in the last chapter, these intermediate notes, these accents which describe the projection of the wrist, the protuberance of the elbow, the vanishing out of sight or the merging into prominence of this or another muscle, is but the natural sequence of an intelligent scrutiny founded on a knowledge of these interior forms.

Great stress is laid on the elements under discussion in the painting of the figure, for although many fail in obtaining them, many may succeed by faithful study.

FRANK FOWLER.

RUBENS MADDER is a permanent color and used for flesh tints in figure painting. Very good for glazing a shadow under the eye, or wherever a dark, reddish shadow is needed on the face.

VERMILION.—Winsor & Newton's vermilion is the best made. On pictures painted many years ago, it has



PENCIL DRAWINGS BY SIMEON SOLOMON, ILLUSTRATING "THE SONG OF SONGS."

already been called to the increase of reds in the extremities, and in certain parts of the body. The ears, the finger tips, the knees, the cheeks, the lips—all reveal an accession of reds or pink that must be expressed without in any way destroying the sense of *surface* peculiar to the form in which they are found.

In proceeding with the study, already well prepared, lay in the half tones that intervene between broad darks and lights. Study the various forms they take, and the relative force of the darks. These darks might be mentally numbered, according to their intensity; number one standing for the darkest, and each succeeding lighter tone designated as two, three, etc. It is by preserving the just relation of these adjacent tones that the figure will become modelled, the planes of the nose will merge into those of the cheek, and the cheek in turn will round into the throat, the throat into the shoulders and chest, and so on. It is at this stage of work on the figure that perhaps a knowledge of anatomy is most needed.

The numerous forms, suggestive only, are full of

light and shade in the interior modelling. The vigorous set of the head on the throat, of the neck to the chest, of the splendid rooting of the arms to the shoulders, are all matters of construction over and above the mere modelling, the mere presentation of the rotundity of these parts. It is this same demand for construction which will confront you throughout the entire figure. The knitting of the legs to the torso, the sturdy sinuosity of the nether limbs, the muscles that strap knee-cap to knee and foot to ankle, are all essential to the representation of a well-conditioned, mobile human being.

When a teacher or student can express these things faithfully because he knows he is right, because he knows they are there, he will be able to do so quietly, calmly and without that undue emphasis into which a lack of knowledge sometimes betrays the ignorant. To do all simply, with the broad play of light and shade that nature before you suggests, is truly to *construct* your figure. Many fail in this, and it is a failure that proclaims the feeble workman. The student will find that with a keen eye for the essential points in the con-

kept its color and looks bright and fresh to-day. It is one of the colors used in all kinds of painting; in fact, it would be hard to paint many pictures without it.

Its permanency and rich color makes it indispensable for all kinds of painting.

AUREOLIN.—A great many artists claim this to be the most important of all yellows, but we think it can never take the place of cadmium. In the first place, it is not so brilliant, being more quiet in tone; but mixed with white it forms a beautiful clear tint, and is as important in its way as cadmium, for it gives a tone that is very beautiful for skies, and being permanent and not affected by air, it is a good color to have.

If you do not want all your skies to look alike, aureolin will give a fine variety of clear colors, mixed with white and vermilion or rose madder.

It can be used with blues to form greens; also with browns it forms a number of soft, rich tones.

Compared with cadmium it is not so bright, but is purer and more delicate in tone.

WATER-COLOR PAINTING.

SKIES, CLEAR AND STORMY,
HOW TO PAINT THEM.

THE sky in all kinds of painting offers great difficulties, for it is necessary that it should be at once aerial, fine of texture, pure in color, vibrating and distant. He who can paint a good sky will find little trouble in painting a good landscape. It was Rubens who said: "It is the sky that makes or mars a picture." The reasons are that the general tone of the sky enters into the coloration of all objects in the landscape; it is one with the atmosphere, the moisture of which interposes a sort of veil between us and the distance; shadows, especially, become more and more tinted with the color of the sky as they are more and more remote. In painting a clear, uniform sky, the principal difficulty is in making it seem far off and high up—in making it "keep its place," as artists say. To arrive at this result one must observe well the tones and values of the various parts of the sky, which change as they are more or less remote, and nearer to or farther from the horizon. For want of this observation the skies in many otherwise good pictures come forward, and appear nearer than the trees, houses and rocks, which should stand out from them. No matter how well drawn or how well painted may be the foliage and other foreground details of such a picture, it can never give that slight touch of illusion which we look for from a painting, and, therefore, can never be accounted satisfactory.

In painting a pure blue sky, it is also necessary to render, in some manner, its vibrating quality, caused by continual slight changes of temperature and density, which make the blue, even of the clearest sky, vary irregularly, in a manner not obvious at a glance, but apparent to one who looks attentively. Some modern painters as much exaggerate this vibrating tone of the sky as others fail to observe it. The skies of the former are spotty, and, as it were, filled with blue snow-flakes; those of the latter sort are monstrous, dead and uninteresting. Perhaps the best rendering of this aerial effect is in the pictures of certain old masters, thinly painted over a brilliant white ground, which shows through irregularly, but not obviously. The water-colorist will do well to study them whenever he has a chance. In modern oil-paintings the sky is painted solidly, in order to preserve the transparency of the foreground. The irregularity must then be gained by avoiding an absolute uniformity of tone and touch. Absolutely uniform gradations, it need hardly be added, are also to be avoided; but the water-colorist can learn little from modern oil-paintings in this regard, because, even when he paints in gouache, he relies in great part on the tone of the paper showing through his work for transparency and atmospheric quality.

In painting a clear, blue sky, it is well to use at least two brushes—a large, flat brush for moistening the paper and one or more pointed, sable brushes for laying the washes and modifying them. In working from nature, it will be as well to lay the first pale tint, gradating it toward light at the bottom with the sable brush. You will then wait for that tint to dry completely; afterward moisten the paper with the soft, flat brush, and while it is moist work in a darker blue with the point of the sable, in separate touches, which run and blend on the moist paper, so as to make a slightly irregular gradation of color from top to bottom. Most commonly the clearest sky is not of a pure blue, but grayish, and changes in tone toward the horizon, becoming there yellowish or purplish. It will in general be truer to nature to make the first tint of a pale, transparent yellow, like raw Sienna, to go on as above, and when finishing, work in the purple haze at the horizon at the same time that you graduate and deepen the blue of the upper sky. To do this successfully, it may be necessary to moisten the paper twice, or, perhaps, three times, always allowing it to get thoroughly dry before remoistening it, for otherwise the color already laid would work up and make the sky look turbid and cloudy. It requires a light and firm touch, and therefore a considerable degree of skill to paint a sky from nature. This can best be attained in the studio by copying from good paintings or from The Art Amateur's color plates. But however distressing the results may be for a time, work from nature should be boldly attempted and obstinately persevered with.

Our skies in summer often present very impressive storm effects, which even the beginner will want to imitate. The curtain-like folds of the thunder-cloud are often much more pronounced with us than they are in Europe. Nevertheless, the hints given by Mr. Cassagne about it will serve as hints for the painting of the stormiest skies. In the first place, though water-color is a much readier medium in sketching than oil, still all attempt at exact reproduction of the forms of a stormy sky must be abandoned when working from nature. One can, by practice, learn to note quickly the principal relations of tones, to mark the high lights, divide the clouds into groups, and distinguish their distances. As for their shapes, which are constantly changing, and never for two seconds the same, one can only classify them more or less roughly, and by making use of the accidents of the process symbolize rather than copy their equally accidental forms. The great masses of the clouds should be quickly and broadly indicated by a few pencil lines. Then, the paper first moistened by the large brush, and the two or three principal tones that are observed rather thickly mixed in sufficient quantity on the palette, some of each of these tones are taken up with sable brushes specially reserved for them. The clouds are modelled first with the lightest tone, next with a darker, last with the darkest, all being laid, one into the other, without allowing the paper to become dry. With a little blotting-paper or chamois the high lights, which may have been covered down in the rapid modelling of the masses, may be regained; and the pure sky from which the storm-clouds detach themselves may be put in last, mixing a little white with the color on the palette. Broad and soft lights can be taken out with a brush free of color, which may be kept dipped in the water-holder for that purpose. A sky thus quickly put in is likely to present forms that are too sharp and angular, and tones too dark and heavy. A large "softener" dipped in clean water may be passed lightly two or three times over these parts to take up some of the color and soften the outlines. This remedy should be used with circumspection, for one is readily tempted to carry it too far.

We have already pointed out that the color of the sky affects all of the landscape, and especially the distance. If the sky is blue the cast shadows and reflected lights will be bluish, the more so the nearer they are to the horizon. If the sky is gray, they will be grayish. It is best, therefore, and particularly when the distance is interesting, to paint that part of the picture first. The sky being next attacked, its colors toward the horizon can be carried over the distance, blending with it and softening its outlines. Turner usually followed the opposite process, first carrying the tones of his sky over a great part of his landscape; but it is much safer for amateurs to work in the way indicated above. If any portions of the distance still look too hard after the sky tones have been carried over them, as sometimes happens, they may be moistened with a camel's-hair or sable brush, after having been allowed to get dry, and with a small ox-hair or flat sable they may be rubbed lightly until the harshness disappears. It should not be necessary to repeat the caution just given not to carry this process any farther than is absolutely necessary. The clearness of our atmosphere at some seasons makes it very difficult to paint the distances so as to make them keep their place. We see too much detail. We would advise young painters to study first and most those conditions of the atmosphere which are more favorable to landscape painting. The mists of early spring, the haze of autumn, the murky sky of the neighborhood of large cities, offer more beautiful as well as easier effects than the very clear air which most people like *because it is good to breathe*. Travellers who have been on very great heights say that sunrise and sunset effects on high mountain-tops are usually weak and disappointing in color. It may be one of the compensations of civilization that as we lose the wilder sorts of landscape, we gain in richness of atmospheric tone.

WHITE.—Flake white is generally used for compounding flesh tints, but it changes and causes change in the hue of the tints of which it forms a component. It turns yellow when mixed with linseed-oil, therefore the tints into which it enters should be thinned with poppy-oil.

Cremnitz white has a good body, and is a purer white than flake. Zinc white is permanent, but is inferior.

Silver white is the most transparent white, and wherever a transparent effect is wanted, as in foam, it is excellent.

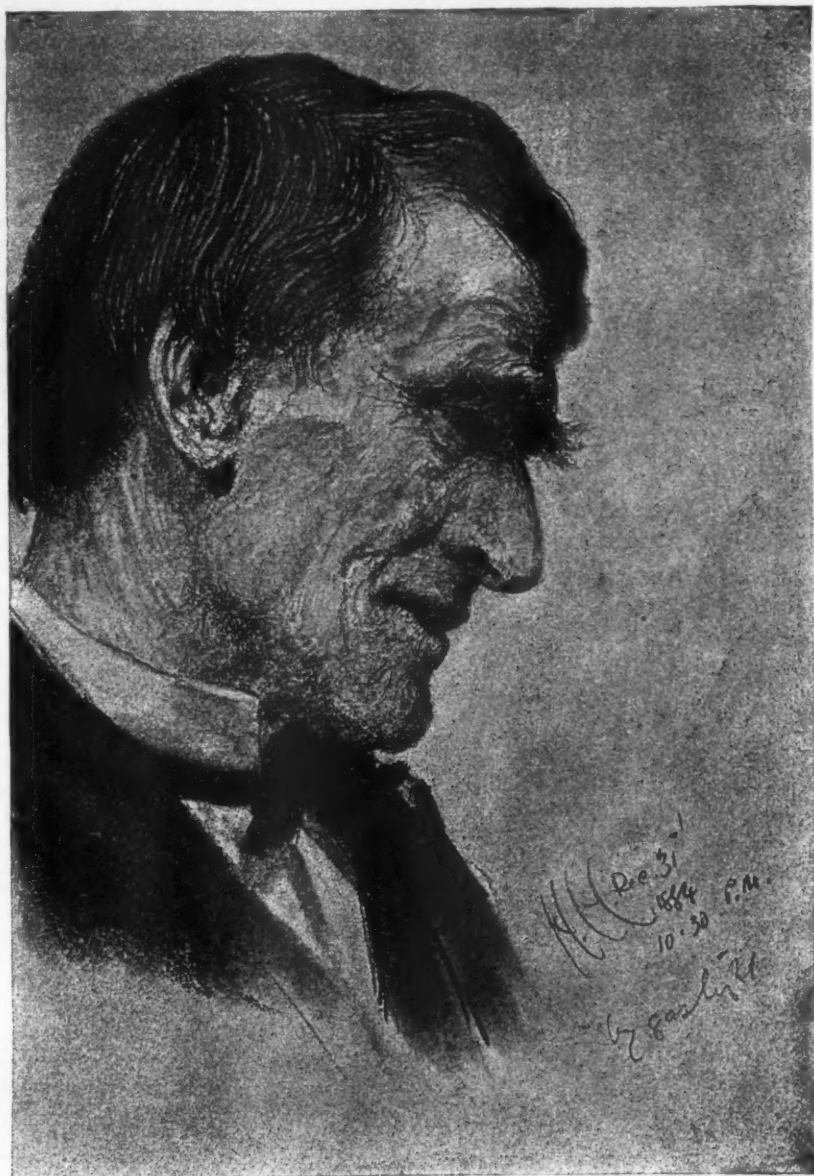
PRACTICAL NOTES ON CHARCOAL DRAWING.

"CHARCOAL is truly the king of the crayons," is the way in which a French artist expresses his admiration for this distinctly modern means of graphic art; for although it has been used from the earliest ages to draw outlines, it is only in the present century that its qualities have been fully developed. Its slight adherence to the paper or canvas, which made it useful for tentative sketches, to be brushed away as soon as the correct line was secured, seems to have prevented its being considered as a medium for serious work in full light and shade. It was not until about 1820 that it began to be so used in France, and its more brilliant qualities may be said to have been discovered by the romanticists, who, with their passion for the fantastical and for easily obtained effect, renovated French art.

Charcoal lends itself to a complete and vigorous representation of nature. Its handling may be broad and easy, or minute and correct; its color delicate and vaporous, or strong and effective. It especially admits of being used for broad studies of ensemble, proceeding from the largest masses and the most decided oppositions of values to the subtleties of modelling and detail. The peculiarities which most distinguish an artistic from a scientific representation of nature are exactly those in which charcoal drawing is supreme. It will serve to state individual facts of form and contour, but better to render the relations of objects by which they are bound together and brought into unity. At the same time, the charcoal responds so readily to the artist's will that the personal element which the scientific observer seeks to eliminate, but which, on the contrary, should be supreme in every work of art, has the fullest and freest play. It is, therefore, among all black-and-white media, the most artistic, the least likely to lead the student into habits of niggling, of inattention to masses, of over-precise and partial statement of unimportant facts.

But the great range and wonderful facility of charcoal make it all the more dangerous for the weak and inexperienced draughtsman. It is like the violin among musical instruments, delightful when played on by a master, but intolerable in the hands of an ordinary performer. The student may turn to it as a relief from less easy work in crayon; should acquire, as a student, a familiarity with its effects and the easiest ways of producing them; but he should be sure of himself and master of his subject before he attempts original, creative work.

The artist in charcoal works, from first to last, in values; which he puts in, effaces, models, strengthens or subdues at will. He has but one means for the production of color—his stick of willow charcoal; but several with which to modify or efface it—stumps, bread-pith or rubber, the linen rag or chamois skin, and, the oftenest used of all, his fingers. The charcoal itself is made exclusively from the young, straight twigs of the willow or the elder. They may easily be prepared, if it should ever be necessary to make for one's self an article so common and so cheap. Cennino Cennini gives the method in his "Treatise on Painting," written in 1437, and his plan is, in principle, that followed in the modern manufacture of artists' charcoals. He recommends, in effect, that the twigs be broken in lengths of about a palm; be tied in bundles with copper or iron wire; be placed in an iron pot with a cover, the cover well luted with clay, and be taken to the baker's to be "cooked" over night; or the pot may be put in the fire, and, covered up with live coals, be allowed to stay there until morning. The improved modern method of manufacture simply substitutes a retort for the pot and a special furnace for the baker's oven. If the charcoal is over-burned it falls to powder too readily; if not enough, it is hard, brownish, and scratches the paper. Many different sorts are recognized in artists' material stores—"extra fine" for outline work; large willow charcoal of a grayish tone for shading; black and tender, best for every-day use. The figure shows the common charcoal, of medium size, and the smaller, blacker and more tender sort, which costs a little more, but is, in general, better burnt and more satisfactory to work with. The former is most used for preparatory sketches and in schools; the latter for serious charcoal drawings. The two sorts should never be used in the same work; and, even among the commoner sort alone, there will be such different shades of black and brown (sometimes even in one stick) as to produce a variety of inharmonious tones, which is anything but agreeable.



"Where are you going, my pretty maid?"
 "I'm going to lecture, Sir," she said.
 "May I go with you, my pretty maid?"
 "You'd not understand, if you did," she said.



SELECTIONS
 FROM
 "THE PALETTE,"
 THE
 MANUSCRIPT MAGAZINE
 OF THE
 HERKOMER ART SCHOOL.
 THE UPPER DRAWINGS (IN PENCIL)
 ARE BY
 PROFESSOR HUBERT HERKOMER.
 THE LOWER LIFE STUDIES (A PENCIL
 SKETCH AND A WATER-COLOR
 SKETCH) ARE BY PUPILS OF
 THE SCHOOL.



FREE-HAND DRAWING.

THE art student, especially at the very beginning, is frequently confused at receiving from two different teachers what appear to him to be contrary directions for work, though after some years of study he realizes that merely different aspects of the same subject have been presented to him. Among these apparent contradictions the one of most frequent occurrence, perhaps, is this: The teacher advises the student to study a fragment of an object in all its detail, such as a nose, an ear or eye—"Note the direction of the line of the upper eyelid, study the shadow under the lower eyelid, see that the pupil of the eye is lighter in general color on the side away from the light, but that the white light which gives life and sparkle to the eye is on the side nearest to the light. Let both eyes balance; note that, as the head is tipped just a trifle, the right eye is a little higher than the left, being on the side of the face of which we see the least, and that it is shorter from right to left than the left eye." Another teacher at some later day, after the poor student has endeavored to bring out all these details and balance the eyes properly, administers a severe rebuke, in some such form as this: "Oh, this will never do; you must not search after details like that; get your big forms first. Do not draw eyelids and pupils; draw the socket of the eye, the mass of shadow that forms it. You must rub out that right eye entirely, it is all in shadow; you are putting in detail that you must not see; rub it out, and don't let me see you work like that again. I think every art student has had some such experience as this. To avoid any such confusion to the reader of these papers, it is pointed out here that it is necessary for a student to use his judgment under all circumstances. He must not go blindly to work, following the rules and not the spirit of our teaching. A misapprehension into which he may fall, on account of our early papers and last month's consideration of Lefebvre's portrait, is with regard to the consideration of detail. After what has been said about the ear, the student, all enthusiasm to copy one in all its detail of construction, would, doubtless, were he working from the cast of Psyche given herewith, study that feature with care, and bring it out with all the means in his power. But if he were working in an art school, alas! for his pains. The teacher would come along and say, "Put the ear down, young man; put the ear down. Do you not see that the whole side of the head is in one general shadow? You must not separate the hair from the temple, the ear from the cheek, the jaw from the neck; but you must mass them all together." Yes, I know you were told last month to compare the ear of the mask of Agrippa with that in the drawing by Lefebvre, and we gave it special consideration, brought it out from the side of the head, and separated the hair from the temple; but in that case the cast was illuminated from behind us, the light fell directly upon the ear and brought it out. But now it is beautifully put down by the general shadow which envelops the side

of the head. That is, it takes its place in the general shadow of the side of the head and does not unduly show itself. This must be considered one simple mass, irrespective of details, just as was the front part of the "Girl's Head," Drawing Study No. 3. The shadow cast by the nose, also, blends with that of the eye-socket and obliterates the corner of the eye.

This is sufficient for another drawing lesson. The method exemplified is not an antiquated one, but rather that of the best schools. The reader will not miss the

ART NOTES AND HINTS.

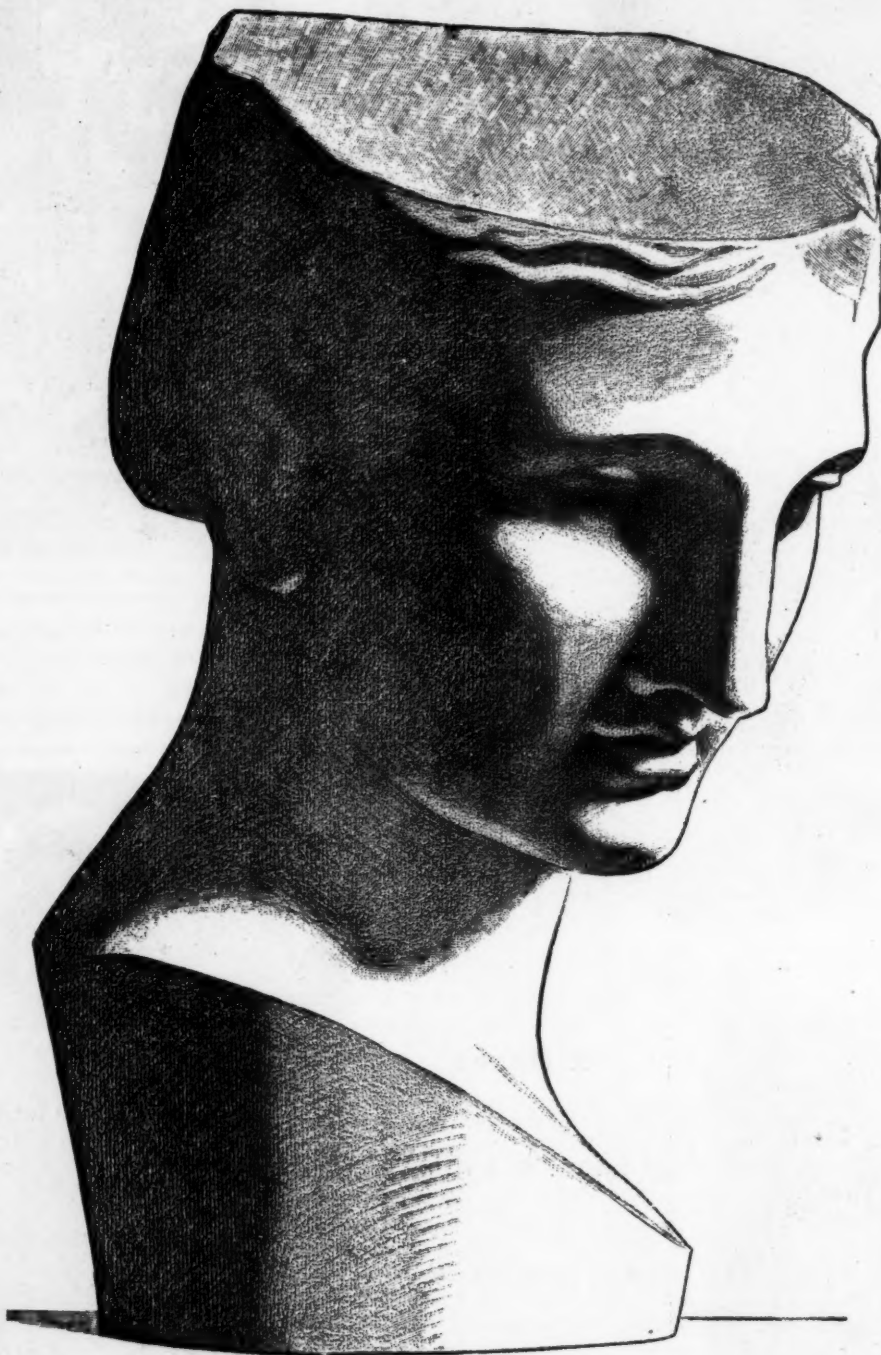
WHEN our esteemed contributor, Mr. Frank Fowler, was Director of the Chautauqua Society of Fine Arts, seven years ago, he read before the pupils a paper he called "Hints on Practical Drawing and Painting," from which we quoted freely at the time to the great satisfaction of many of our readers. The following practical hints from the same source no doubt will be appreciated both by amateurs and advanced students:

"Illustrating does not mean merely drawing; it requires a talent for composition, and a certain amount of imagination. In your studies, therefore, after having gained a good foundation in drawing, practise composing one or more figures to illustrate a given topic or subject. Professional illustrators are called upon to present in a graphic way any theme, incident or current event that happens to have a contemporary interest, whether they themselves share it personally or not. Their bed is not all roses, and they must hold their pencil ready to depict the joy of Life or the sinister accompaniment of Death. The illustrator cannot always choose his subjects, but must be ready to do what others may select. It is unnecessary to say that this requires no mean amount of versatility in the artist, but a well-trained draughtsman can produce very satisfactory results with even an uncongenial subject to illustrate.

"THOSE who contemplate pursuing illustration professionally are advised to lose no opportunity to jot down attitudes, groups or bits of scenery. No matter how irrelevant they may at the moment appear, sooner or later you will be surprised to discover how beautifully these sketches fit some subject in hand; and they are then found to possess a quality of spontaneity which no arranged grouping will ever suggest. If you could but know the history of the naturally suggestive poses that often charm in illustrations by simplicity of movement or grace of line, you would find them to be faithful transcripts of actual attitudes acquired in this way.

"PASTEL as an art is not so generally followed. In method of actual application to paper, it partakes somewhat of the practice of charcoal and cray-

on, but it is in reality painting in dry color. Combinations of tones are made, but this is done rather by superposing colors than by mixing them. One can make a great variety of tones by the use of pastel, but, on the other hand, numerous tints are already prepared by the manufacturer. The colors come in different shades, as worsteds do, so that to paint in pastel one requires a large range of ready-made hues, which in oil or water-color painting are usually produced by the combination of comparatively few pigments. The effects attained by the use of pastels are soft, harmonious, and of considerable freshness, owing to the slight actual mixing of colors, which is always attended in any but skilled hands with a certain loss of purity of tone. Much time is gained also. When a painter desires to catch some fleeting aspect of nature, such as the flush on a cloud at sunset, he can do this more rapidly with pastel than with pigments that compel him to wait until they are dry.

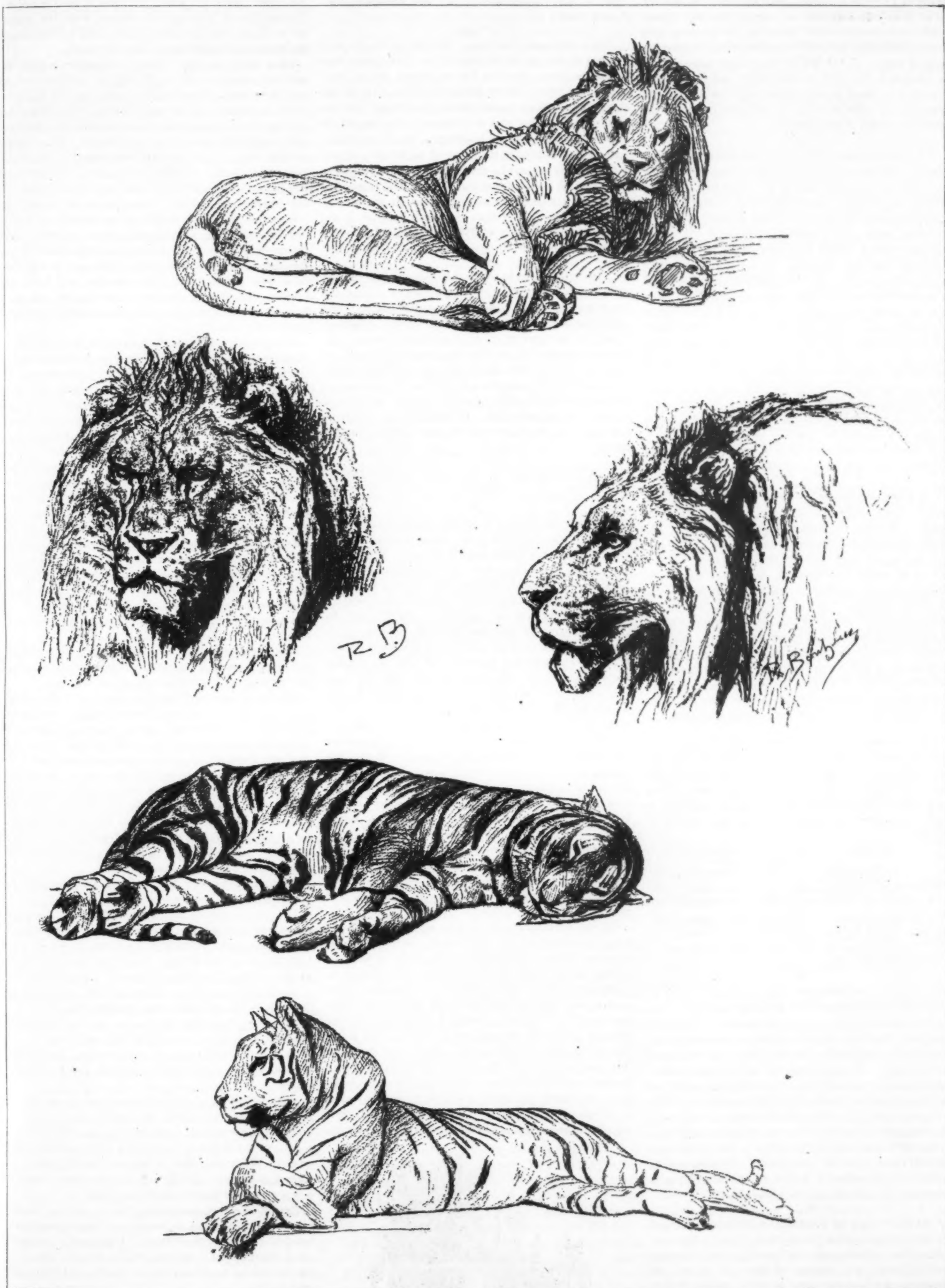


PSYCHE OF NAPLES. SHADED DRAWING FROM THE CAST.

point made, that it is necessary to use one's eyes, and not work too much by rule. Learn your rules well, but apply them only when they are applicable. Place any cast you possess near a window, and try to get the same lighting as that upon the head of Psyche. Make your drawing the same size as the cast itself. Put your masses of charcoal on the paper in a simple, easy manner. Do not endeavor to get the nice stipple effect some of the tones have in, our plate; the original, from which this was taken, was about five times as large, and in our reduction the dots have come nearer together and made a much finer tone than in the original.

ERNEST KNAUFFT.

EXCELLENT woods for a carver are white, walnut, lime, apple, pear, ash and elm. It is in woods of moderate hardness, which allow the tool to fly smoothly through the material, that the finest effects are obtained.



STUDIES OF LIONS AND TIGERS. BY J. L. GÉRÔME AND ROSA BONHEUR.

"As a means of study, water-color is not so convenient a method as that of oil, for it does not admit of such ready and complete correction of mistakes. In working in oil color, one may wipe out, scrape out, and repaint with no detriment to the work—on the contrary, with considerable gain at times in quality of tone or effectiveness of color. In the use of water-color, however, one is much more the slave of the medium, and correction is attended at times in even skilful hands with a loss of freshness of color which in its integrity is one of the greatest charms of this method.

"THERE are many picturesque and delicate phases of nature which seem peculiarly suited to interpretation by means of water-color; and at the same time it is not lacking in strength. Its attractiveness is largely due to the purity and freshness of the tones attained by washes on white paper; but I cannot recommend the use of white or what is known as "body-color" in connection with this charming medium. It is frequently resorted to, as is also tinted paper, for rapidity in sketching, and it is even employed by some artists in finished pictures, but the result to a sensitive eye or taste is not at all satisfactory, as it defeats the charm of pure water-color, which is characterized by a lightness and suppleness of touch and vivacity of effect. Accustom yourself to do without white in using water-color, and it will encourage you to give not only greater care to your work, but will stimulate in you a sensitiveness of vision and an æsthetic quality we call taste; for the thick, opaque quality of a water-color drawing in which body-color is used would certainly seem of less æsthetic interest than the clear tones of a pure wash drawing.

"A FEW things are to be remembered in pursuing this delightful art. First, use the best imported water-color paper. Whatman's probably ranks as such. The Director frequently receives water-color studies for correction painted upon ordinary drawing-paper, which is not at all adapted to receiving washes of color; and sometimes really creditable work is spoiled by the use of wrong material. Second, do not be afraid to use plenty of water. Water is the life of the art; without it nothing can be done. The proper paper will take any quantity of water, but experience only can tell you just how much it is well to use. Third, remember that everything is laid in at first in simple masses of light and shade, as in drawing; following the same principles throughout, no matter what the medium employed."

THE following list of oil colors, Mr. Fowler says, may be used without fear of unpleasant chemical results, such as growing dark, cracking or injuring the purity of the colors with which they are used. With their combinations, he says truly, they are sufficient to paint any subject, be it figures, landscape, marine or flowers:

Silver White.			
Yellows.	Yellow Ochre,	Cobalt.	Permanent Blue,
	Light Cadmium,		Cobalt,
	Medium Cadmium,		Antwerp Blue.
Reds.	Orange Cadmium.	Greens.	Terra Verte,
	Vermilion,		Light ZinnoberGreen
	Light Red,	Browns.	Raw Umber,
	Indian Red,		Bone Brown.
	Burnt Sienna,		Ivory Black.
	Madder Lake.		

"In painting a landscape, more attention should be given to its composition than is generally supposed. It is well at first to decide upon the horizon line. This is an imaginary line drawn horizontally across the canvas and parallel to it, supposed to be on a level with the eye of the spectator. In landscapes and marines the horizon line is generally understood to be where the earth and sky meet upon the canvas. This line should never divide the canvas exactly in the middle, and yet it is surprising how frequently prone one is to do almost this very thing. It may be above or below the centre of the canvas, and depends much upon the character of the subject to be painted. It is, indeed, a matter of choice, and can be determined by nobody but the artist himself.

"ALWAYS begin by sketching in lightly with charcoal the relative positions of the objects figuring in the scene—tree, river or mountain—and after placing them, they may be blocked in in masses of light and shade. Be careful to preserve the form of these masses of light and shade, for, as already suggested, it is their form in contact with the light, which will suggest their texture and character. Sharp, abrupt transitions of light and

shade will denote the rugged, unfriendly structure of a mountain, while a smooth and gentle gradation from light to dark will indicate the soft and undulating surface of a hill.

"It is the same with trees. It is not by the shape of the leaf of the elm or the oak that we distinguish their character from a distance, for we cannot see an individual leaf; but it is the difference of the form of the lights and shadows massed among the foliage that declares it to be either an elm or an oak. This should be remembered in painting landscape. Much bad landscape is perpetrated in the name of art which is simply a topographical map of a section of country—things are put in which could never logically be seen, simply because they are known to be there. Art, as we are discussing it, is not a resource of the surveyor—it is the suggestive presentation of Nature by a mind sensitive to her visual charms.

"ANOTHER point to which it is necessary to call the attention is the tendency of beginners to choose too large and extended views for landscape study. The ambitious imagine also that bigness means greatness. The days are past when huge panoramic views, embracing a section of country corresponding in area to the water-shed of the Mississippi or the Pacific slope, are desirable or reasonable subjects for the landscapist; and magnitude of subject does not require an acre of canvas for its expression. Breadth and simplicity of treatment are impressive where mere bigness fails to move."

EASY LESSONS IN FLOWER PAINTING.

I.

FLOWERS are always a favorite subject with amateurs, as more scope is given them here as regards color than in any other branch of art. There is a fascination in bright colors that is irresistible to the beginner. A careful study of your copy is necessary or you will have too much brilliant color, without enough shading to make a rich effect; for it is only by the careful study of light and shade that we can get a satisfactory result. The painting of flowers is not difficult for one who has patience and does not attempt too much at first. Single flowers are best for your first trial. Double roses and all complicated flowers should be left until you can paint a single flower successfully. Autumn leaves afford good practice and, comparatively, are easy to do; but guard against the use of too much plain red or yellow; for if you look closely at the natural leaves you will find here and there dark shadings of brown or russet green which tone these greatly, and so enhance the effect of the bright local colors. Autumn leaves, especially maple leaves, have great variety of color and form. By practising constantly the drawings of different natural objects about you, you will soon find it easy to depict any leaf or flower. Place a real maple leaf before you, and you will discover many beautiful hues you never saw in a painted one.

Do not be disheartened if your work looks different from that of others you have seen; yours may be the truest to nature. Paint things as they look to you.

You should study drawing before you attempt to paint, and if your opportunities are so limited that you cannot take regular instruction, get some good books and study by yourself, practising drawing whenever you can. You will be surprised in the course of a few months at your own progress. When you can draw the outlines of single flowers or leaves, painting will be much easier, and, even if you do not intend to make art a profession, you want, of course, to learn to paint in the easiest way possible. Get in the habit of sketching with a lead-pencil whenever you have a few minutes

to spare. Copy a wood-cut, if you lack courage to try from nature, and you will find every line you draw with the pencil helps you when you come to use the brush. The practice of drawing is to painting what the scales are to music, and the more pains taken with drawing the better will be the results from the brush.

Paint slowly at first. Should you acquire a habit of working rapidly at the beginning, you will not find it easy to reform. The ability to paint quickly and correctly is gained only by long practice. Let work be worthy of the material on which it is done, and do not use expensive materials for experiments. Many seem to think that a poor picture is redeemed by the costliness of the fabric on which it is painted. If you want to paint on satin, use first a small piece of the material for experiments, and then, when you have learned to paint something really creditable, try something larger and better. Black satin is excellent for trial work, for the colors do not show if they run a little, as would be the case on light or fancy colors. Mix megilp with the paint you use on black satin and you will have no trouble. The megilp gives the paint a gloss and also helps to dry it, although a drop of siccatif added will dry it more quickly.

In beginning a flower study in oil colors, first sketch the flower in with white crayon; then if you make a mistake the lines can be rubbed off. When your drawing is correct, go over the lines with a lead-pencil and then rub off the chalk, as the gritty substance of the chalk may get in the paints and retard work. The next thing to consider is what brushes to use. Sable brushes and French bristle brushes are the best. The French bristle is softer than the ordinary bristle and works finely, but sables are always needed for the finer lines. There is no need of having a great quantity of brushes to begin with—four bristle brushes of different sizes and three medium-sized sable brushes are enough. Choose different sizes, for your work may vary and require different handling. When you are working have a small cup or bottle, so that you may dip your brush in frequently and free it from paint. Wipe the brush thoroughly on a cloth, and do this whenever you go from one color to another, unless the colors are to be worked together on the picture.

"FORGET-ME-NOTS" are easy for a first study. They are always pretty if painted well, and can be used as decorations on many a little gift of silk or satin.

For the flowers use Permanent Blue and White. The centres require a touch of Chrome Yellow, with Burnt Sienna for the under part of the Yellow; this gives it character, but do not use too much paint in the centre or it will stand out in a too pronounced way and look dauby. The centres of small flowers are of course indistinct, and amateurs usually err in making them too large. The petals are small, so the shading must be done by making some of the petals lighter than others; for even a small flower needs the effect light and shade gives it. In shading the buds, use a little Geranium Lake to give a pinkish glow.

All these apparently trivial things are necessary to give your work a finished look.

The leaves can be painted with Medium Zinnober Green and shaded with Dark Zinnober and Raw Sienna for the dark parts. The high lights can be put on with Light Zinnober and White. Never use Dark Zinnober alone; it makes too blue a green. Should you wish a permanent yellow, use Cadmium No. 1 instead of Chrome, as Chrome will turn black with time.

Rose Madder is called permanent, and can be substituted for Geranium Lake, which fades out in time.

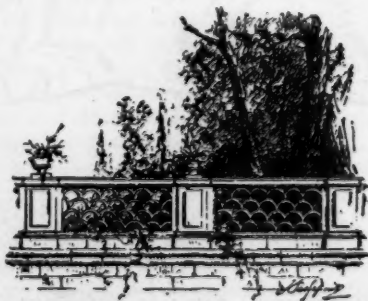
"Forget-me-nots" require careful work. Put on the flowers with a sable brush, and each petal with one stroke.

Always guard against cold blue greens, for we do not find them in nature. Even the Zinnober greens require a little Raw Sienna and Light Red to give a little warmer tone. Yellow Ochre is always good for warming cold greens. When you want a green to be brighter, use Cadmium Yellow. Added to Light Zinnober it makes a very rich color for decorative purposes.

Emerald Green is too glaring for any ordinary work, yet in flower painting we find it used more indiscriminately than in any other branch. Uneducated "artists" often use this color for rose leaves, but no one who studies or even observes real rose leaves carefully would ever do this.

Mixed with white, Emerald Green forms a beautiful shade, which, if put on sparingly for the high lights of green, gives a fine effect.

B. M. SMITH.



PEN DRAWING FOR ILLUSTRATORS.

INTRODUCTORY—THE KINDS OF DRAWING REQUIRED
—SILVER PRINTS AND OTHER MECHANICAL AIDS.

HAT illustrations are used in books and newspapers more than they were a few years ago, and the number of illustrated periodicals is constantly increasing, must be evident to everybody. The reason is, that a

drawing may be reproduced much more cheaply by any of the various photo-engraving or zinc-etching processes than it could have been formerly by engraving it on wood.

Most designs intended for "direct" reproduction are drawn with pen and ink. Drawings made in this manner are the easiest and cheapest to reproduce, and are—other things being equal—therefore most likely to find favor with a publisher. It is to the consideration of the method of making such drawings that we shall apply ourselves in the following chapters.

The reader may expect at this stage of the subject a full and detailed description of the process of photo-engraving. But this we shall not give. It would be helpful to any tyro to obtain a plate made by a "process" and compare it with the original drawing and the "proof." But there are many kinds of "processes" for the direct reproduction of a design upon a plate that can be printed from. These are known as "photo-engraving," "process engraving," "zinc etching," "swelled gelatine," or "bitumen process." To go into the "modus operandi" of all of them would be apt, besides encroaching greatly upon our space, to confuse the mind of the reader, and give a degree of importance to the mechanical side of our subject that would not be at all desirable. The important matter to consider is that of the result of the process so far as it concerns the artist's drawing which is to be reproduced through its medium. Of the process itself he cares nothing.

The mode of preparation of a pen drawing made for reproduction by photo-lithography differs in no wise from one made for photo-engraving. There is indeed very little difference between a drawing made for process engraving and one for wood-engraving, except that for the latter it may have gray lines, while for "process" reproduction all the lines must be *absolutely black*.

The method that we shall follow will be first to interest the reader by showing him examples of pen work of indisputable excellence; then to analyze them, and from this analysis show the principles that have governed their production.

Publishers want for illustrations either original drawings or drawings made from photographs. In the former class, where the artist illustrates stories or poems, he evolves the scenes or persons depicted from the resources of his brain, or he draws from models as he may see fit. The publisher merely requires that the drawings shall illustrate graphically the subject-matter. Or, again, the artist may be asked to do original work in the way of sketches of scenery, or "news" illustrations, such as appear in our pictorial weeklies, where the drawing is either made directly from the scene or amplified from a pencil sketch "taken on the spot." This kind of work must be thoroughly "artistic." Few can do it well, and hence it is very remunerative. The best preparation for it is the constant drawing with the pen both of figures and landscapes from nature.

The second class of work—drawing directly from or upon photographs—because it may be done very rapidly is also quite profitable to the draughtsman. For example, an author sends the editor of a magazine an article on some place he has visited, and with his manuscript photographs of scenes described. Twenty-five years ago the editor would have sent these photographs to an artist, who would have copied each in reverse upon a box-wood block. Then the blocks would have been sent to the wood-engraver to be engraved. Fifteen years ago the photographs would have been sent directly to the engraver, who would have photographed them in reverse on the block and then have cut them. This practice is still followed to a great extent; but the method which is fast replacing it, except for the most costly kind of illustrations, is to send the photographs to an artist, who copies them upon paper in pen and ink; then

his drawings are sent to one of the photo-engraving establishments, where they are reproduced mechanically at about one tenth the cost of a wood-cut.

In thus transcribing a photograph, the artist frequently calls the camera to his aid. He has an enlarged negative made from the photographs to be copied, from which a print on "plain" or "silver" paper is made—instead of on albumen paper, as is the case with an ordinary photograph. Such a print is called a "silver print."

Upon this he makes his drawing, actually *upon* as well as *from* a photograph.

This method, it will be seen, has great advantages: First, it guarantees a faithful adherence to the photograph; the draughtsman, having the actual picture under his pen lines all the time, is not apt to go astray in "drawing." Secondly, it is easier for him to make a large drawing, say eight by ten, than a small one, and the "silver print" may be any size; as, when the negative is taken for the purpose of engraving, a drawing may be as easily reduced as kept to the original size. Thirdly, the draughtsman, having no preliminary sketching to do, works with great rapidity. In the eyes of the commercial draughtsman this latter consideration imparts the greatest value to the "silver print." But the more artistically inclined illustrator, feeling that his preliminary pencil sketch will ensure "life" and freedom to his after work, objects to the stiff, artless photograph underneath his pen, and so he, using the "silver print" solely for the sake of the enlargement, traces only the proportions and main characteristics of it on his bristol-board, thus saving himself the irksome task of proportional measuring.

In newspaper offices, where silver prints are most frequently used, or else where rapidity is essential, the draughtsman draws directly upon the silver print, which, as I have said, is a very simple procedure, since, if an outline drawing is to be made, he merely goes over the edges of the objects to be brought out, making as it were a *map* of the entire picture. When a shaded drawing is required, he outlines but a few of the most important objects and then falls to shading; or more advantageously, to the mind of the writer, he may begin putting in the shadows, and to some extent the colors of the objects, with pen lines after the manner of an etching; adding the outlines after the picture is quite fully developed by light and shade.

In certain commercial work the technique of a wood-cut is imitated. Happily this practice is fast dying out. It is needless to say it is not artistic; the pen is a free instrument, and should not be used to imitate any other medium.

I said just now that the draughtsman puts in his lines *after the manner of an etching*. It is not to be understood from that remark that an etching is to be imitated. He may make a pen drawing pure and simple. Pen drawings were made long before etching was invented; but in the perfected art of etching we find the power of parallel black lines to represent a mass of shadows or tint of any kind carried to the utmost degree. The statement will hardly be questioned that modern pen drawing owes much of its force and beauty to methods of treatment borrowed from the technique of etching. And the intelligent study of etchings will assist one greatly in becoming expert in pen drawing for illustration.

To explain further the use of silver prints it should be said that after the artist has partially covered the print (he seldom attempts to put in all the details) he pours over it a solution of corrosive sublimate dissolved in alcohol and water. This bleaches out the photograph, and only the pen lines remain. When the paper is quite dry, the draughtsman proceeds to finish the drawing by strengthening it here and there in the darks, cross-hatching his lines, and by crisp, suggestive touches indicating the details.

Let no one think he needs not be a good draughtsman in order to translate a silver print into a pen drawing. A drawing upon a silver print does keep the outlines of objects more correctly; but it does not always result in a better drawing than could have been made by a free-hand copy of the photograph. You will, in working over a silver print, be apt to distort the features of a portrait, or falsify the values in a landscape, unless you have the true artistic sense which will enable you to avoid this.

After you have made your drawing, the washing out of the photograph, as has been already said, is easily effected. The preparation used is composed of about one ounce of corrosive sublimate (bichloride of mercury) allowed to dissolve in half a pint of alcohol and half a pint of water. It is poured lightly over the print, which then, it will be found, almost immediately disappears.

Do not attempt to *soak* the print. When the print is entirely dry, the sediment from the solution should be dusted off before working on it.

ERNEST KNAUFFT.

OIL PAINTING FOR BEGINNERS.

THE following paragraphs are taken from "Practical Hints for Beginners in Oil Painting," by B. M. Smith, the useful little manual a copy of which all subscribers to THE ART AMATEUR (renewing before March 1, 1893) are entitled to receive free of charge:

GASOLINE will remove spots of paint from cloth or silk work.

POPPY oil is the lightest-colored oil, and chiefly for that reason the most useful. It is a slow dryer, but the best for oiling out a picture—to bring out the colors.

BOILED LINSEED-OIL is excellent to clean brushes with, when painting, but is too dark to use on a picture.

Use turpentine for thinning the oil paints. This is in itself a quick dryer, but you may add a little copal varnish, which will further expedite the drying, and also prevent the colors from looking dull.

MEGILP is made of varnish and oil of a thick body. It is commonly used for thinning colors, and also is used in decorative work to make the paint stand up and look more effective, as in forget-me-nots, lilacs and snow-balls. It also helps to keep colors bright; but too free use of it, especially in the beginning, is apt to deprive the work of texture and give it an oily, smoothed-down appearance. If one is painting on plush or velvet, a little megilp mixed with the paint will be found to be advantageous.

Have a small bottle of boiled linseed-oil in a cup or bottle, so that you can dip your brush in it and clean it often as you paint; for if one is careless in failing to keep one's brushes clean, the picture will show it. Always have a cloth handy to wipe your brush on frequently as you paint; for you will sometimes get too much paint in your brush, and then it will not work well.

Always squeeze paint out from the lower end of tube, and not from the middle or top, as the tube then has to be cut to get the paint out, and in consequence you waste a great deal, as well as getting it all over your box of paints.

A piece of camphor in the box containing your brushes will protect them from moths.

When you wish to remove old paint from canvas, sandpaper can be used.

THE FIRST ATTEMPT AT PAINTING.

It is excellent practice to begin painting in oils by copying a plaster cast, following the color of the model as closely as possible. A cast of fruit and leaves or the mask of the familiar Agrippa de Gabies will afford simple first lessons. Only three colors are necessary—white, raw umber and black. A very little raw umber with the white will give the general hue of the cast; black and white will give the cool tint between the light and shadows, and the shadows may be finally warmed, if they require it, by a slight glaze of raw umber. The next step usually is still-life painting, as fruit, shells, utensils and drapery. For a palette use permanent blue, white, yellow ochre, raw Sienna, vermilion, Indian red, lake, Antwerp blue, burnt Sienna, burnt umber and ivory black.

VARNISHES AND VARNISHING.

On these points artists differ much. Many think it best never to varnish a sky, but oil it at least once a year. After wiping off with a damp cloth use poppy-oil. Linseed-oil is too dark to put on a sky.

When a sky is varnished it has the appearance of a sky in a chromo, and cheapens the whole picture; but the dark parts of a painting frequently look dull and require more aid than the oil; in that case a drop or so of siccatif in the oil will give a bright look. This cannot be considered permanent in its effect, as it has to be put on at least once a year. If you wish to varnish and have it permanent, use mastic varnish. After the picture is dry wipe it off carefully with a damp cloth and remove any particles of dust; then rub your varnish on with your finger, as cloth is apt to leave lint, and a brush often leaves a streak; the fingers rub in the oil thoroughly. Do not put on too much oil or varnish, as globules form and dry and make a bad place on a picture. If the varnish becomes thick, add a few drops of turpentine.

Another good varnish, which can be washed off any

time, or painted over if you wish to change your picture, is the Soehnée or French retouching varnish. To brighten a spot that looks dull, take a little on your finger and rub on. You can use this varnish a few months after a picture is painted, but mastic should not be put on until at least a year after a picture has been painted.

Never varnish with megilp, as it turns the light colors yellow.

Once a year at least, pictures should be wiped with water and then oiled; this preserves the paint and freshens the colors.

After a picture is varnished it should not be oiled, but should be wiped off with water to remove dust. If the picture gets dull, another coat of varnish may be needed.

The time required for an oil painting to dry depends largely on the medium used; also on the colors, for some colors—silver white and Naples yellow, for instance—dry sooner than others, such as lake and bitumen. If you use "siccative," the colors will dry more quickly than if linseed-oil is the medium. If your picture feels sticky when you touch it lightly with your finger, it is not in the right state to be varnished.

For a lightly laid in picture, twenty-four hours is a fair time to allow for drying; for a very heavily impasted one, at least four days, and if possible a week. This is with the understanding that no dryers are used in the painting. No raw picture should be varnished. When the picture is a year old it may be permanently varnished; if you can make up your mind to wait two years to give it its dress suit it will be all the better for the picture.

After using varnish in a brush, first clean the brush in alcohol to cut the varnish, and then rinse it in soap and water. Always put varnishes or oils in a cool place, for they will thicken when exposed to light or heat.

To remove varnish is a difficult and tedious process, and is accomplished by exposing the surface of the picture to the fumes of alcohol.

LANDSCAPE IN PASTEL.

"THE MILL POND," by Mr. Kruseman Van Elten, furnishes an excellent subject for treatment in pastel.

Sketch in the outlines of the sheds and trees, also the line of shore on the edge of the pond. The exact shade of blue for the sky can be bought, and it is better to get this and put it on at once instead of trying to mix a blue.

For the clouds you will need some light tones of warm and cool grays, with some yellow white for the lights. In the lower part the lights on the clouds should be made with some light yellow and a little pale pink (lightest shade of crimson lake). The edges of the clouds should be rubbed lightly with the finger, and no hard edges should be allowed to remain. For the shed on the left, you will need some blue gray and some purplish gray. On the upper roof a light shade of raw umber with a little gray green will be needed; for the lower roof, a pinkish-gray with touches of both raw and burnt Sienna, and for the darks, a darker shade of umber over some red (a dark shade of crimson lake). For the lights on the tree next to the shed, use a light green with a light shade of cadmium over. For the half tones, some gray green with touches of pink and a little pale purple. For the darks, use raw umber and raw Sienna. Blend the lights and shadows by rubbing with the finger, and then add a few crisp touches. For the foreground green, a darker green than that used for the trees will be needed, with touches of gray, light green and a little cadmium. For the wood in the foreground various warm and cool grays should be used, with a touch of orange cadmium, a little pink and a little pale purple.

The shed in the centre of the picture will require some light purple and pale green under a light gray, with some light yellow for the lights; also some light red, with a little purple for the lightest portion on the left. The shadows will require raw umber and a little gray. The other and smaller shed will need darker tones of the same colors. The same colors that were used in the foreground trees will be needed in the trees, only more purple should be used in the shadows, and the lights should not be quite so sharp. The water will require bluish and pinkish purples and grays near the shore, and pinks, yellows and blues of a light tone in the foreground. In putting on the colors here you should make your strokes horizontally and perpendicularly—make some of the horizontal strokes last with light purple, and some light grays both warm and cool. Finally, look over your study and sharpen up the edges that cut out positively, but blend the others.



FIGURE PAINTING UPON CHINA

MONOCHROME, AND WITH FULL PALETTE.



THE use of hard china for figure painting is to be recommended. French china is excellent for the purpose. Framed panels are more in vogue than plaques, although the latter are still preferred by some. The soft paste porcelain, such as faience or ivory white ware, does not admit of the same truth in tone or high finish; the colors sink in and the results in firing are uncertain. Moreover, soft paste does not admit of frequent firings; it is also less transparent than a hard glaze—a great drawback in painting flesh. Let us take

for our copy the beautiful group of cupids, illustrated on the opposite page, after a famous picture by Rubens.

When the piece of china to be decorated is selected, thoroughly cleansed and dried, prepare it for tracing on the design by wiping it over with turpentine, to which a drop or two of fat oil has been added; it will then be as easy to mark on it with a lead-pencil as though drawing on paper. The cleanest and best mode of transfer is first to make a neat tracing in outline of the group, to repeat the outline on the under side of the paper with a finely pointed medium hard pencil such as H B; then, having placed the design in position on the china to hold it firmly with the left hand while going over the lines with a bone tracer. This plan ensures a clean, fine transfer, hardly obtainable in any other way, and well worth the trouble taken in going over it so often.

All is now ready for painting, and we shall begin by setting the palette with the popular and always obtainable Lacroix colors. In concluding our lesson, we shall give a scheme for treating in Dresden colors the Watteau subjects illustrated in another part of the magazine. We will consider our subject first in monochrome.

Deep red brown is a very easy color to handle; it is therefore a favorite color for monochrome painting. Sepia and dark brown No. 4 or 17 can be added for the shadows. Old tile blue also looks well in monochrome shaded with itself, just a touch of ruby purple being added in the deepest tones. A monochrome in sepia can be shaded with the same if one color only is preferred, and the effect will be very pleasing.

Be provided with spirits of turpentine, tinting oil (Cooley's well-known make is trustworthy) and spirits of lavender. The last-named medium is very serviceable used in moderation for keeping the colors open on the palette, whereas if they are thinned with turpentine they dry so quickly that they need constant attention to be kept in working condition. Dip the palette knife into the spirits of lavender, then grind the color with it until smooth, which is no trouble whatever; for the Lacroix tube colors are already prepared with oils for working, needing no further addition of fatty substance except when about to be flattened with a blending brush or dabber.

For beginning the hair, just a few strokes, giving the leading direction of the curls, is sufficient, in addition to the outer edges. The outlines must be thoroughly dried (preferably in an oven) before you proceed further. Some artists put the outlines in with mineral water-color, so as to be quite free from risk of disturbing them in the after painting; but if due care is exercised this precaution is unnecessary. When the first broad light local tint is applied, while it is still wet, strengthen the tone slightly on the cheeks and the lower part of the chin, and much more decidedly on the broad shadows and in the sockets of the eyes. Next take a soft, flat-ended fitch blender; hold it perpendicularly, and, dabbing lightly but firmly, flatten and blend the tints until they are smooth and soft, taking care, nevertheless, to keep them distinct. Begin, of course, on the light parts. After working into the shadows, if the lights are not sufficiently manipulated, a clean blender must be taken up for them. This part of the process finished, take a rather small flat-end brush, prepared as if for painting. With it wipe out sparingly the very highest lights only.

No dabbing is required for the hair, which can next be attended to. The strokes of the brush following the forms of the hair may be allowed to show with great advantage. Tone the hair broadly at this stage, leaving all sharp definitions for the finishing painting. A thorough drying must follow after all the edges are cleaned up, the greatest care being taken not to allow any dust to settle on the work. It is next to impossible to keep it entirely free; but all specks can be removed before recommencing work with the point of a fine needle, the head of which should be stuck into a cork for convenience in handling. It is more than probable that in retouching some of the flat tinting and blending will have to be repeated; but the color must be applied in a much drier state, to avoid picking up what is already laid on.

Instead of preparing the brush in tinting oil at this juncture it will make matters easier to moisten it with a very little fat oil of turpentine only. In this second painting the detail of modelling must be worked up and strengthened. Add in the half tones some sepia, and in the deepest shadows some brown No. 4 or 17 also. Remember to work still on broad lines.

Before starting on the second painting it will be well to lay in a first thin tint for the background. When dark, never attempt to put it in with anything like the strength required, unless you would have it appear heavy and opaque, instead of transparent and rich. A little license may be taken with the background in this instance. If preferred, it may be light against the heads instead of dark. If this style be chosen it should be vignettted off at the outer edge.

The painting must now be fired. Red brown does not change much in the kiln, nor has it any tendency to fire out. Up to this point no stippling has been necessary; but now, if the first painting has been brought to its proper state of finish, a little stippling in the shadows and sharpening of the features will complete the work. A general review of the whole is likewise necessary. For broad and somewhat sketchy work, as above described, only two firings should be necessary.

It may here be said that the general principles laid down are the same as those employed in more highly finished work, the difference being that in finishing the details are worked up just as miniatures on ivory might be, several firings being given, according to the degree of finish desired.

For such fine work I recommend Dresden colors. They are more suitable in every way, and are better calculated to stand repeated firings. I will speak further of these colors in giving schemes for the illustrations after Watteau.

To carry out the design of cupids in color with the Lacroix paints, take for the local flesh tint Pompadour red and add to it about one fourth ivory yellow. A very little yellow brown is good to work in separately for reflected lights. For cast shadows begin with a mixture of yellow brown, Pompadour red and a very little deep blue green. In working up, the gray edges of deep shadows can be rendered with pearl gray; where very cold, add a touch of blue green. The strong shadows can be worked up with a little violet of iron alternated with brown 108. Retouch the lips and nostrils with Pompadour red, toning with brown where too bright. The edges, especially of the lower lip, must be softened off, leaving no hard lines. If an outline be too hard, break it with the point of the needle, which will have the effect of stippling. This method is also useful for softening the shadows where too solid at the edge. Deep blue green softened with gray is good for blue eyes. For brown eyes, yellow brown retouched with sepia, with dark brown or black for the pupil, according to the depth required, will serve. For light hair, ivory yellow, yellow brown, chestnut brown and brown 108 will make a good palette, with pearl gray for the cool intermediate tones. Indeed, several shades of hair, from light to dark, can be made with these colors, according to the manner in which one or other is allowed to preponderate.

Draperies may be begun as though they were to be painted in monochrome—that is, they can be laid in all over with the local tint, being strengthened in the shadows with the same color while wet; the whole should be blended with a dabber. The high lights are taken out, as already described, when the blending is finished. In working up the drapery, complementary color must be introduced into the shadows, as in all good painting.

Having laid down as a guide to the inexperienced the general principles for figure painting on china—a

subject offering so vast a field that it is impossible to do more than touch on it in the limited space at command—it now only remains for me to suggest a scheme of color for the Watteau groups, and to call attention to the neat little initial letter figure, which might be used in an oblong medallion as a centre for various decorations. The reader, I hope, appreciates the resources of the charming fan design at the end of the magazine, which literally teems with motives for dainty teacups and saucers in the Louis Seize style.

For "The Troubadour," after Watteau, I would suggest the following scheme: For the standing figures, violet breeches and vest slashed with pale straw color; hat, sleeves and frill beneath the vest, rich golden brown; shoes, tan, with straw-colored rosettes. Woman, pale pink gown, with sleeves and neck trimming buff shading to brown. Fan and headgear very pale turquoise blue. Man seated; dress, a dull red; stockings and shoes a soft silver gray. For the other Watteau group—for the women dancing, a maize-colored gown with terra-cotta scarf and Gobelin-blue waist; for the man, olive-green coat, golden-brown breeches, heliotrope hat and shoes. In the remaining figures introduce Gobelin-blue coat and brown breeches for the man in the foreground, salmon pink and gray green for the female figure, with low-toned violet and dull brown for the least prominent person of the group. The above may be painted in Lacroix colors if preferred, though for perfect work, if Dresden colors are employed for the flesh, they should be used throughout.

For flesh painting in Dresden colors, take Pompadour red, canary or Albert yellow, in place of ivory yellow; a touch of rose purple for the cheeks; for gray tones, air blue and Brunswick black; for shadows, yellow brown, air blue, Pompadour red and black; Pompadour red toned with black for accentuating the markings of the features. For the hair a very little yellow, also yellow brown and chestnut brown for light shades; omit the yellow and add black for darker coloring.

One thing is essential to good flesh tones; the brushes must in all cases be absolutely clean. Flesh brushes and dabbers should be kept separate and used for that purpose only.

EMMA HAYWOOD.

"WHAT colors will mix?" is a question we have to answer periodically. This seems to be the season for us to repeat that there are many unnecessary warnings on this point. With the few exceptions we shall name, all mineral colors may be mixed as freely to produce any desired effects as if they were oil colors or water-colors. Yellows mix with all the colors excepting the purples and violet of iron; they are seldom used with blues. Greens are all rather crude, and need to be modified. Browns, yellows, carmines, grays or black can be used for that purpose. Reds and carnations mix freely with all the yellows, excepting mixing yellow, with the browns, blacks and purples. Blues combine with the carmines and purples to produce every shade of lilac and violet. A little black is sometimes added for very deep tones. The browns are very useful. When used on yellow they should

have a little purple mixed with them. Yellow, carmine and green will produce grays of different tones. The carmines mix with every color excepting mixing yellow.

SOME USEFUL HINTS.

AN exquisite gray tone for distant effects in landscape, or the darker tints of fleecy clouds, can be produced by mixing violet-of-iron with blue-green Lacroix colors. Very little flux may be added to give brilliancy to the glaze. These must be most thoroughly rubbed together with the bone knife, letting the blue preponderate a little in quantity.

BLUE green of the Dresden colors (Blaugrün) and blue green (vert blue) of the Lacroix are two most useful colors, but are entirely unlike in tone; the Lacroix color not being green at all, but an exquisite shade of forget-me-not blue, while the Dresden color is a brilliant shade of gens d'arme, or peacock blue. It is often very useful in toning greens to give a cool effect, with clearness and transparency of hue; with a dark brown and a touch of black it gives just the deeper tints so desirable in water, especially the shadows near woody banks. Those who confine themselves to the Lacroix palette would find this Dresden blue green a helpful addition.

SILVER YELLOW works well and is a charming color, differing so very little in its lighter tints from ivory yellow that, if there is any difference, it is in favor of silver yellow. It always fires well; the artist never need have the slightest anxiety on that account. It is in harmony with almost every decoration, especially with the gold browns and greens used for sunflowers, nasturtiums, roses, tulips, chrysanthemums and the like. It can be shaded with green No. 7, gray No. 1, yellow ochre, yellow brown, brown 4 or 17, and all the reds and carmines. It is not as opaque as jonquil or orange yellow.

FOR high lights, or relief effects in white, the Aufsetzweiss of the Dresden colors is far superior to Lacroix's permanent white (Blanc Fixe). The latter has a grayish tint when fired. For the same in yellow, use the permanent yellow of the Dresden colors, Aufsetzgelb.

FOR the tips of chrysanthemum petals and similar flowers, a more brilliant effect is often obtained by a touch of relief white, Aufsetzweiss, tinted by rubbing a little of the color of the flower thoroughly with the relief white. Always lift it on the tip of the brush and deposit it just when it is needed. Do not work over it.

WHEREVER black is required, Braunschweigschwarz (Brunswick black) of the Dresden colors is the most satisfactory, being pure in tone. Lightly used it gives a clear gray, and a wide scale of this shade can be produced by mixing with purple, blue or ochre. With the latter a delightful gray can be obtained for white draperies, on which a warm mellow light falls.

REMEMBER always that while flux adds to the brilliancy of any color it takes from the depth of tone.

IN a well-managed kiln there should be no trouble in firing gold. There are no different degrees of heat, as with colors; there is only one rule: rose-color heat, or the degree that develops the carmines, is necessary. Yet the gold will rub off if underfired; will not burnish if overfired, and sinks into the glaze a dull yellow paint, and must have another coat.

It comes out for the most part brilliant under the burnisher, but in spots has flaked off, showing the white china, and is defective. The latter is the result of improper manipulation. Gold that is not freshly prepared will grow hard and adhere to the slabs on which it comes, so that it cannot be worked, and seems useless to the inexperienced. Place on it a little fat oil diluted with turpentine, and warm the slab until you can entirely remove the gold to a palette used only for that purpose. If only a little in quantity, it can be worked up on the slab. It is necessary to use a steel palette knife often to remove it, but do it quickly, as the chemical action of the steel dulls the gold. Work it thoroughly with a horn palette knife, adding turpentine as may be necessary until it is perfectly smooth and manageable, and a little thicker than the colors for painting. If the brush slides easily over the china, there is too much turpentine, and when fired the china will show through. Let it dry until the brush adheres slightly to the china, and lay it smoothly and of even thickness. Dry fifteen minutes in a moderately hot oven, and when cool scrutinize carefully to make sure that there are no thin or rough spots. The latter must be removed, or they will flake off in firing. Retouch, and if an especially fine coat is desired, add another. For handles and all articles subjected to much service, a second coat should be given after firing. The gold will then be almost as enduring as an article of the solid metal.

ELIZABETH HALSEY HAINES.

BRUSHES and knives used for gold, silver or bronze should not be cleaned, but all other brushes and knives should be kept scrupulously clean.

COLORS become weaker after each baking, and may even disappear if the temperature is too high. The carmines must be particularly observed. When the temperature is too low, carmine, which is composed of gold, tin and silver, takes a dirty yellow tint, because then the silver predominates. The same effect is produced when the color is put on too thick. If, on the contrary, the temperature is too high, the silver disappears, and the carmine becomes lilac or violet.



GROUP OF CHILDREN AND CUPIDS. AFTER RUBENS.

THE HOUSE

AN INEXPENSIVE HOME.

HOW IT MAY BE FURNISHED AND DECORATED IN GOOD TASTE AND AT LOW COST.

THE type of low-cost suburban residence illustrated herewith is to be found now, with more or less variation,



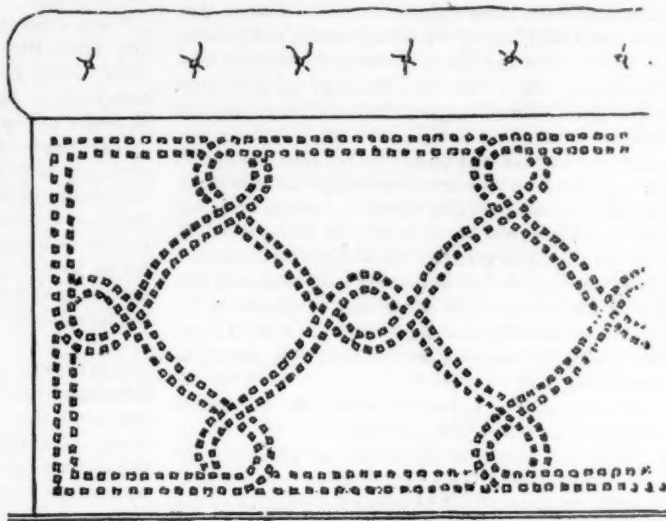
all over the United States. Such a house is sold everywhere at about the same price (\$2500); about the same materials are used in its construction, and it affords about the same general accommodations for the tenant. It is fast superseding the kind of house which costs the same money but differs from it in having gables or a peaked or hipped roof. The builder of low-cost houses has not been long in finding out that the most rigid economy must be practised in order to give the accommodations which all tenants now demand. The gable, peak or hip under these circumstances is a sacrifice for mere appearance's sake, and beyond a garret gives no return for the money put into it; and the builder therefore has abandoned it, availing himself of the smaller cost of the flat roof, which permits of better water and other sanitary service, better stairs and more rooms.

These houses are frequently built in great blocks at a less average outlay than \$2500; but the small householder can seldom have his work done well for less money, if the general plans and perspective in the accompanying text are followed. The tenant who merely rents such a house will usually be asked to pay \$300 a year; and for that he will, as a rule, enjoy advantages in the way of privacy, light, ventilation and comforts unknown to the city man, who pays ten times that amount yearly for his slice of an apartment house and the privilege of being snubbed by the janitor.

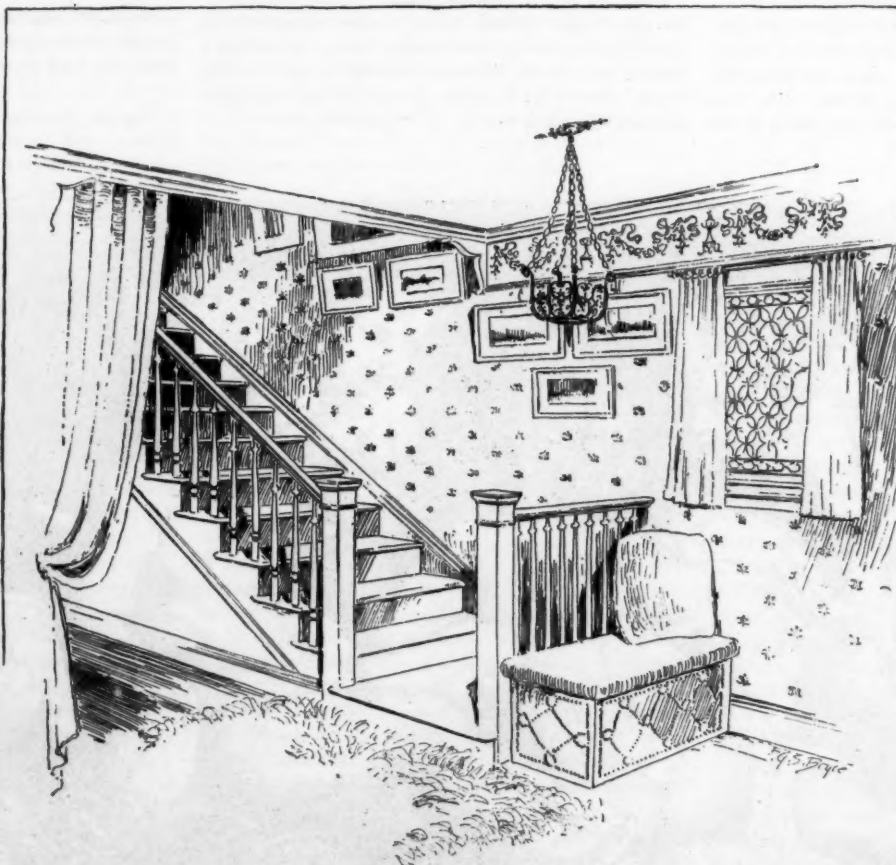
It is to the tenants of such small houses that this series of articles is addressed. Last year The Art Amateur described the remodelling of an old-fashioned New York house at a very considerable expenditure for alterations, fine cabinet work, stuffs, glass, reliefs, "frescoing," metal and mosaic work; and the success of these papers, due in most part, no doubt, to their wholly practical character, has suggested to the editor this new field, which has not yet been developed with the consideration worthy of its great possibilities. When the professional decorator is not stinted as to the outlay of money for his work, if he has ability and taste he will do good things; but closely restricted as to his expenditures, he must have not only ability and taste, but a fine genius for moulding the cheapest materials into forms of beauty. For the most part he has not been a factor at all in the decoration of \$2500 houses, on account of his expensiveness; and the burden or pleasure, as it may be, has usually fallen to the lot of the family, fortunate, indeed, if there be found in it some strain of good taste, some knowledge of art.

The special mission of The Art Amateur is to cultivate such taste, and show how to apply in a practical way such knowledge; for it aims rather to be of assistance to people of modest means than to the rich, who can afford to employ the regular decorator and architect. It proposes now to prove that

after all, you can for very little money command for the adornment of your home the finest motives of decorative art and the fruits of the experience of the best artists



DETAIL OF NAIL DECORATION ON HALL SEAT.



THE HALL AND STAIRWAY OF THE INEXPENSIVE HOME.

who have made such decorative work a special study.

Let us go to work at once on this modest little dwelling. We assume that it has the advantage of being set upon a small corner lot or of having free ground at one side. The plans offer the stereotyped conveniences of such houses. We find a cemented cellar, containing a laundry,

refrigerator and storage rooms. The first floor consists of fairly generous hall-way, a parlor, dining-room, connecting pantry and a kitchen. The second floor contains bedrooms, bathroom and hall closet. The space has been cut up to advantage, and there is sufficient closet space. The house serves well the needs of a small family: husband, wife, a few children, a servant, and possibly an additional adult. The width of the house will vary from sixteen to twenty feet, and the depth will be usually about forty-five feet.

The nature and amount of fitment and decoration that one may do in this case can be very briefly stated. There will be no alterations of partitions, no cuttings of doors and windows. The improvements in the house will be almost wholly in the way of fabrics, furniture, paper, painting and glass.

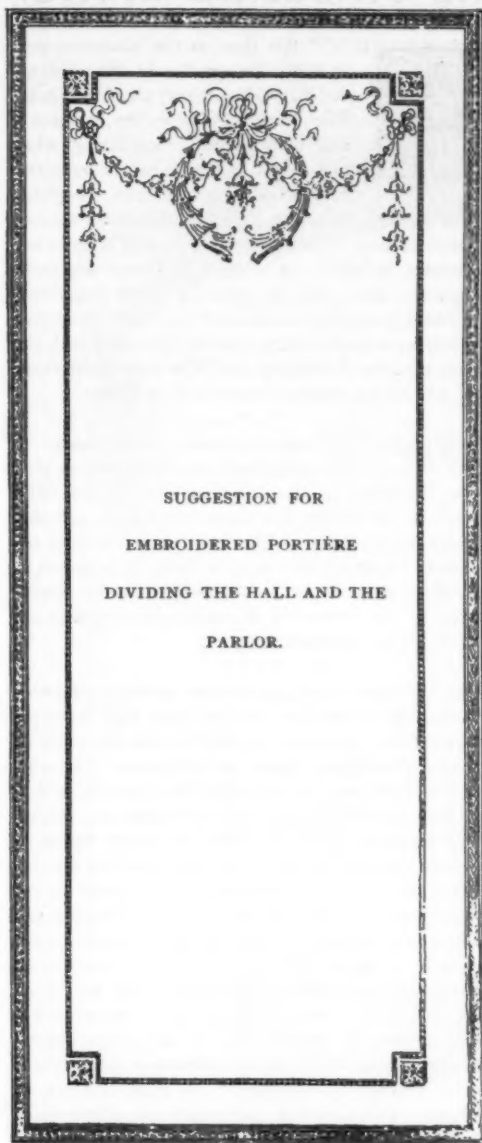
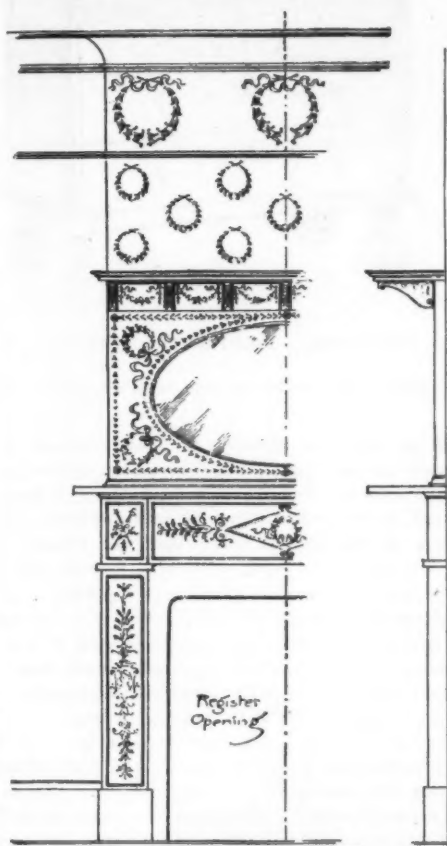
The following scheme of decoration for the first floor will be found more or less practicable in proportion to the ready cash available; but the cost of the whole work specified need not exceed \$500. This amount may be expended at one time or gradually, as one best may do. No special schemes of

whether you own or simply rent your little house, you can make it as beautiful as your sympathy with artistic things and your adaptivity will permit you, and that,

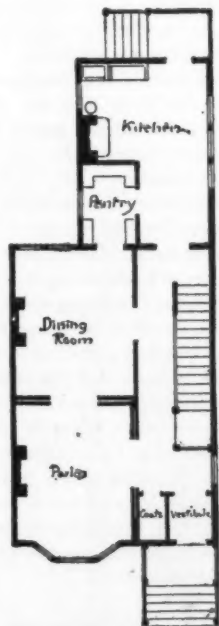
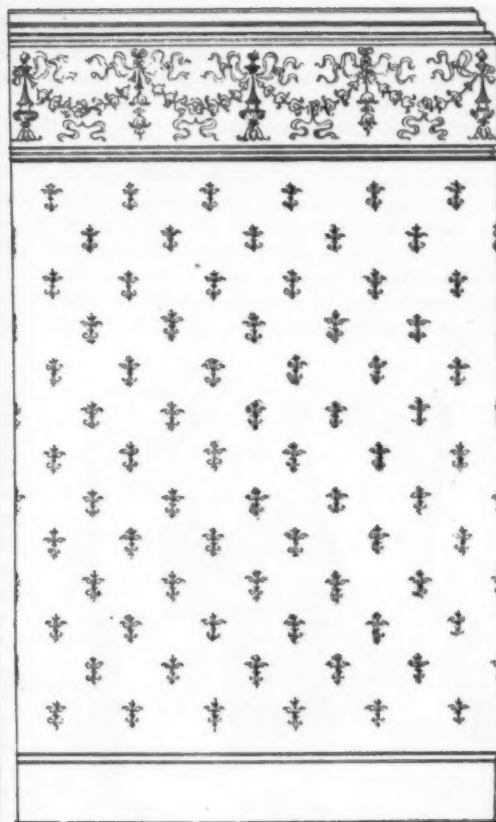
coloring are prescribed. Colorings will depend on preference for certain key-notes of tone, and the correspondent's columns of The Art Amateur, as usual, will

AN INEXPENSIVE HOME.

THE GROUND PLANS AND VIEW OF THE PARLOR.



DETAILS OF THE STAIRWAY DECORATION, THE PARLOR CHIMNEY-PIECE AND HALL PORTIERE.



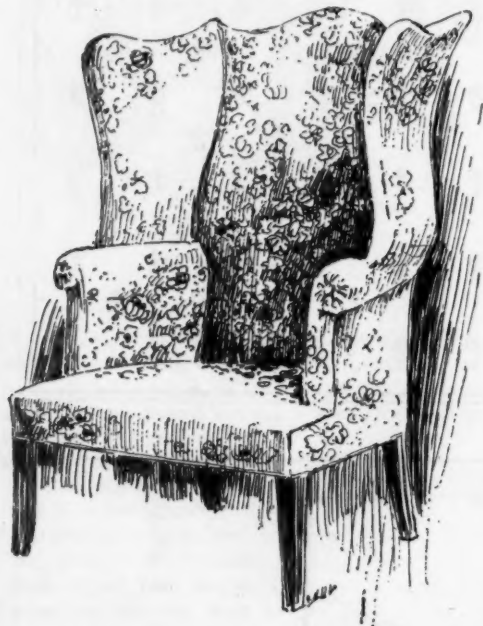
GROUND PLAN OF THE FIRST FLOOR.



GROUND PLAN OF THE SECOND FLOOR.

The hall woodwork, if of the usual very disreputable imitation cherry finish, should also be sanded down and finished in enamel paint. Our sketch and detail shows the wall painted or covered with ingrain paper into which brass-finished nails of fleurs-de-lis form are driven in diaper pattern. The frieze is to receive a coat of distemper and to be stencilled in a "Colonial" or Italian festoon pattern. A little transom beam with jig-sawed brackets is run under the line of the stair well, and a picture moulding is carried about on three sides of the wall, so as to terminate in these brackets. The hand-railing of the stairs will be either of ash or black-walnut, and the treads and risers of the stairs should be stained to match. The bench is to be made by covering any suitable box with cheap material like jute, into which the brass nails are driven, according to the detail. A curtain of colored canvas, plain, painted or cord-embroidered, is hung under transom beam unless the latter passes over the parlor door, in which case this pretty device becomes impracticable.

The woodwork of the parlor is to be treated in the same way as that in the hall—sanded down and coated with enamel paint. To show the possibilities of this cheap room we have treated it after the "Empire" manner in the detail of its ornament. The walls are covered with ingrain paper on which a stencil of small Empire wreaths may be executed in color or bronze. The frieze repeats the same motive, and should, if possi-



EASY-CHAIR. EIGHTEENTH CENTURY.

(FROM LYON'S COLONIAL FURNITURE OF NEW ENGLAND.)

ble, also be done in bronze. The ceiling is founded on a charming Empire motive, and may be stencilled in color or bronze—preferably, again, the latter. It is suggested that a tone of red resembling light mahogany be adopted in all the wood, painting and stuffs, in case the bronze is used, as this combination will help the feeling for the style. The chimney-piece consists of an old facing painted and decorated to match the coloring adopted. The over-mantel is of the simplest woodwork, painted and enriched in the flat, according to detail. The over-mirror effect is to be obtained by cutting the wood opening to that shape, and placing it over any oblong piece of mirror. A low bookcase of the utmost simplicity, with its curtain, will help to give character to the room. For hangings some of the pretty effects in light silk or gingham can be used, as these come in charming Empire effects. An interesting portiere can be made with any plain stuff, as for the detail, bordered with galloon, which comes very cheap, and embellished with embroidery or painting.

Later we shall enter very fully into all the details of cost.

THE design for a table given on this page will be acceptable to those who use the fret-saw. Full-page working drawings of this and similar designs were given in the supplement to The Art Amateur for September, 1889.

THE STROLLING CRITIC.



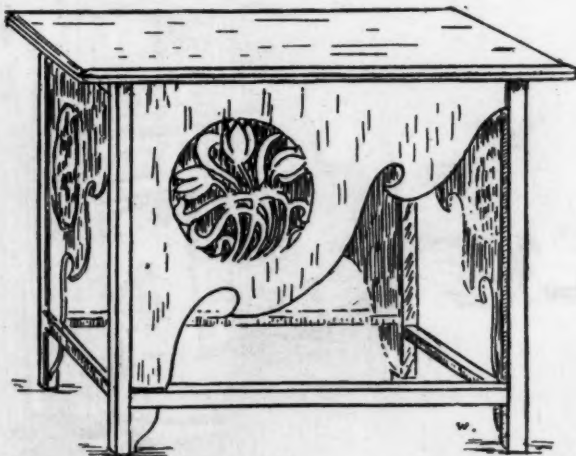
ABOUT this time, as the almanacs say, look out for wreaths in the windows and Yule-tide greenery about the house. The florists are now "en evidence," and matrons are considering what manner of festal air can be imparted to the house by fern and evergreen. On this and on a following page will be found a cursory summary of hints as to the floral decoration of churches and homes, in which the matters of fitness and color are touched upon; and the Strolling Critic begs leave to add here some suggestions more intimately concerned with holiday embellishments for the house and with the general subjects of wedding and table decoration, these latter making a pertinent theme for all seasons.

THE plants mostly used for holiday decoration are of course the holly and evergreens, the palmettos, the pine plumes, the American laurel, the mistletoe, the firs. The employment of flowers is a matter of expense, and the few suggestions which are illustrated in the sketches are such as could be carried out with ordinary materials to be obtained at small cost by city people, and for almost nothing by our thousands of readers who dwell in the country and in suburban towns.

THE hall offers many appropriate spots for floral decoration. The balustrade may be hung with festoons. The chandelier and gas-brackets here and elsewhere in the house give eligible points for enrichment. The windows and doors may be garnished with wreaths or festoons laid over the lintels, and the pier-glass and mantel may be similarly beautified. The decorative details of the Louis Seize period furnish as ready motives for this pleasant work, and our sketches are an attempt to reflect their spirit. It must be borne in mind that greenery should not be suspended over gas-jets or wound upon hand-rails, or applied where it would be in the way or in danger of destruction. And there must not be so much of it as to convert a room into a conservatory. Where flowers are practicable, use one variety chiefly, precisely as you would do in permanent decorations, since a mélange of colorings in any materials has no character. Potted plants, particularly the palms, work in admirably with the applied festoons and hanging clusters.

THE mantel sketch shows an arrangement of evergreen festoons with dropped clusters of pine cones and plumes tied together and suspended by ribbons, which should be red or yellow. Under the shelf a wreath of evergreen is engaged again with the cones and plumes, and palmettos are disposed in pots each side of the pilasters. The ribbons had best be an inch or two broad to get the full value of their color.

THE other evening I had the pleasure of exchanging—or receiving, rather—ideas on the timely subject of holiday decorations for church and home. It was satisfying to discover that my interlocutor, who is a well-known florist, had independently been working along the true lines of decorative art, and that he cordially if unconsciously endorsed my own earnestly pondered convictions. He spoke less in precept than in parable, and



SIMPLE DESIGN FOR A TABLE WITH FRET-SAW DECORATION.

his instances of professional practice were of unusual interest. His process is to consult his subject—his room or auditorium—to study its architecture, its proportions, decorations, predominant coloring, and to invent such a scheme of floral appliques as shall combine with all these conditions in the most artistic manner. His work



"SCRUTOIR." EIGHTEENTH CENTURY.

(FROM LYON'S COLONIAL FURNITURE OF NEW ENGLAND.)

must not spoil the architectural lines or spaces, nor diminish the beauty of existing decorations. If the place be bright, he will decorate in delicate tones of flower and leaf, for nature furnishes a full palette of floral color. If dark or dull, he will infuse light and vivacity by means of one or two strongly colored flowers used in subtly considered masses. What was especially gratifying was his emphatic advocacy of decoration in tones. As recently the most successful instances of street decoration in the Columbian celebration were those—the prize-awarding jury to the contrary notwithstanding—in which a single color was allowed to predominate, so in floral decoration the best results follow from the handling of one or two kinds of flower or of several varieties in tones of the same color. In the decoration of churches few errors are made in the matter of color on account of the limitations of cost, it being obviously impracticable to festoon a nave with roses or smilax, not to speak of the barbarous extravagance of so doing. In these larger rooms the faults to be avoided are the disfigurement of that beauty which a good architect and a sincere decorator may have put into their work.

THUS stands the whole philosophy of this sort of embellishment; and flowers and leaves, as applied ornament, thus fall under the fundamental law of decoration. It makes no difference what your material may be—paint, wood, glass, flowers, metal: you must ever use the material with due sense of its special nature and of its surroundings. I am sure that the ordinary florist—whose decoration is generally an abomination—fails because he is deficient or undeveloped in color-sense, because he has no conception of architectural values, because he is so wrapped up in his special material, flowers, that he cannot see the artistic necessity of harmonizing it with existing things. I saw a delightful drawing-room in the fuliginous city of Pittsburg as it escaped from the local florist, who had garnished it for a wedding. Will it be believed that this person actually hung great festoons of roses all along the delicate gilded Louis Quinze frieze in low-relief—festoons so huge that they would have been in scale in the spandrels of the Sistine Chapel—and did actually leave vacant a plain cove in whose arching hollow was his eminent opportunity? This was the only way the poor man saw of making his money.

It would be a positive help to art and to church committees if, instead of giving the average florist "carte blanche" to desecrate a sacred edifice, they should proceed as they do when their children have measles or when their neighbors trespass—consult a professional man. The decoration of a church demands a designer of general training—one habituated to regarding in one scope all the adornments that shall enter a room and to combining them in such a way

SUGGESTIONS
FOR
TABLE AND OTHER
TEMPORARY
HOUSE DECORATION.

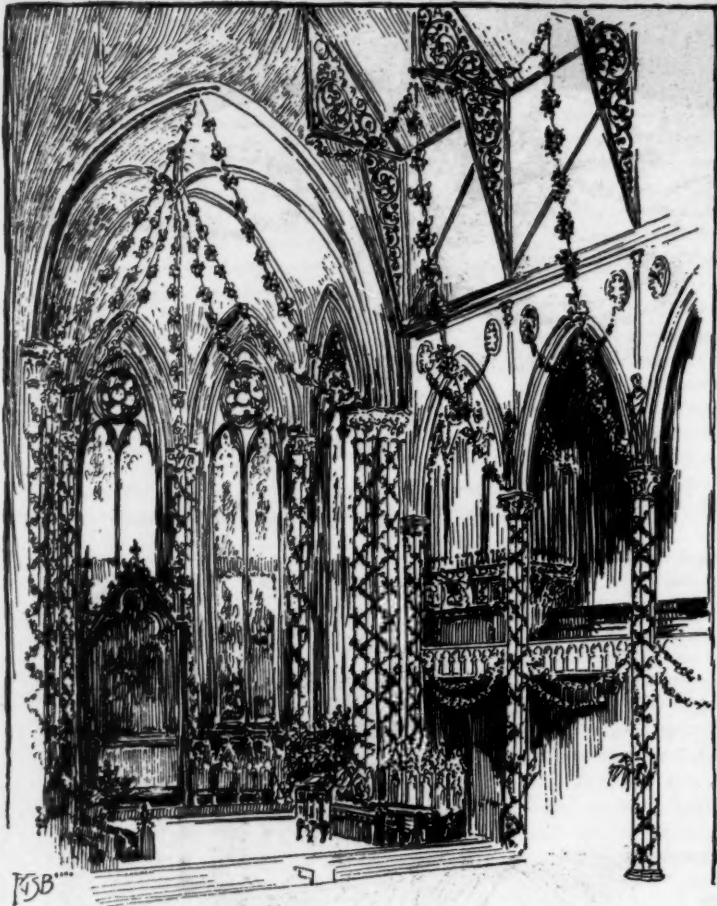


that the glass shall not swear at the frescoes, nor the flowers destroy the symmetry lovingly evolved by the architect. Alas! everybody regards himself as consummately endowed with taste in the affair of festooning his church. Like the Pittsburg florist, we don't stop to rec-

red" carnations and red orchids made up one of his most admired creations, and red berries, holly and palms made another. A white and pink arrangement was expressed in masses of pink carnations and white roses. Among his deservedly lauded achievements was a dinner given in a gloomy library, where he made the wilderness of black oak bloom with an opulence of jacqueminots and yellow roses that was royal.

THE adjoining illustrations will suggest ideas to the many readers of *The Art Amateur* who are interested in the subject of church decoration in these months of the year when Yuletide is at hand. The instances are taken from well-known church interiors, with the exception of the sketch of the delightfully original "Mountain Chapel," designed by Mr. Eldon Deane, which, I regretfully believe, has never been built. While these sketches may present richer interiors than some readers have to do with, they have still been selected because they enable us to show a larger collection of precedents than would be possible in the case of simpler structures. The interior at the top of the page is that of Holy Trinity, New York; at the bottom is seen that of the First Baptist Church, Brookline, Mass. The Brookline church has an advantage

hold upon us, and it is certainly doing us good—cultivating a taste for dainty precision, refinement of detail, and restraint in ornamentation. You will be able to recognize these stuffs by the peculiar design of the patterns. These are for the most part small wreaths, rosettes, classic lyres, trumpets and torches tied with ribbons, always arranged in diaper. I am surprised that



ognize our inexperience, our lack of training, our audacity; but we proceed at once to dispose our swags of evergreen so as to leave portions of the stained-glass windows to the imagination; or we invent wonderful set pieces: devices constructed on wire and wooden frames, which have about as much spontaneity as a stranded starfish. Does not the chief delight of this whole business of floral decoration spring from the freshness and naturalness of the greenery? Perish, then, whatever suggests the workshop!

ANOTHER strong point in favor of the architect or professional decorator as adviser is his familiarity with other decorative materials, his ability to call in the aid of other mediums—like stuffs, for example; and, also, if he is at all worth his salt, he has a knowledge of form and color. These remarks are least of all intended as a plea for the architect, but emphatically for the ideas he should represent. My protest is mainly against people with a narrow artistic horizon.

A WHITE-AND-GOLD table decoration of low cost might be done in golden-rod and white pinks or white chrysanthemums. I show one with the golden-rod hung from the chandelier, in festoons, with a drop of bunched chrysanthemums. On the cloth below a figure is wrought out in golden-rod with the white flowers inserted at intervals. The plates and épergne are arranged in the open spaces of the pattern. Another suggestion is intended to show a ring of autumn leaves about the épergne and spiral curves springing from this ring so as to circle about each plate, the spirals being shaped, say, out of thin maple branches or Virginia-creeper, the leaves lying flat upon the cloth. This pretty device might be carried out in any other plant. We could make the central ring of lilies of the valley or of carnations, and the tendrils of any light vine would do for the spirals.

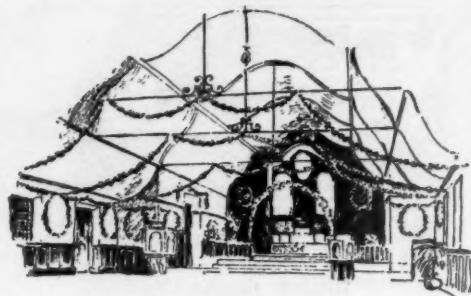
THE combinations of color are without limit, but I add a few suggested to me by a florist whose taste seems to rule much of the table decorating done today. Dark green and white is one. Poinsetta leaves and red satin ribbon is another. Red roses, "brick-

over the other in the timbers supporting its roof.

SUCH decoration as might be applied to the ordinary nave church is abundantly suggested in the view of the New York church. Mr. Deane's mountain chapel furnishes a good, if refined and highly modulated instance of the barn-church, where there is little detail and much wall space.

MY attention has been incidentally called to wool sateen, excellences of which I have often passed over to recommend or use a more expensive fabric. For sale now, in many shades, especially in splendid reds, and in plain or figured surfaces, it should be a real boon to one in quest of a strong yet soft-looking stuff for hangings or upholstery. It hangs well and falls into graceful folds. The figured sateen has a fine, subdued effect of patterned silk or satin damask. It costs about two dollars a yard for the more expensive quality.

AMONG the charming things that have come into vogue are the damasks, tapestries, thin silks, and even gingham and other cheap stuffs, with First Empire patterns laid over them in the characteristic diaper. The taste for Empire decoration seems to have a firm



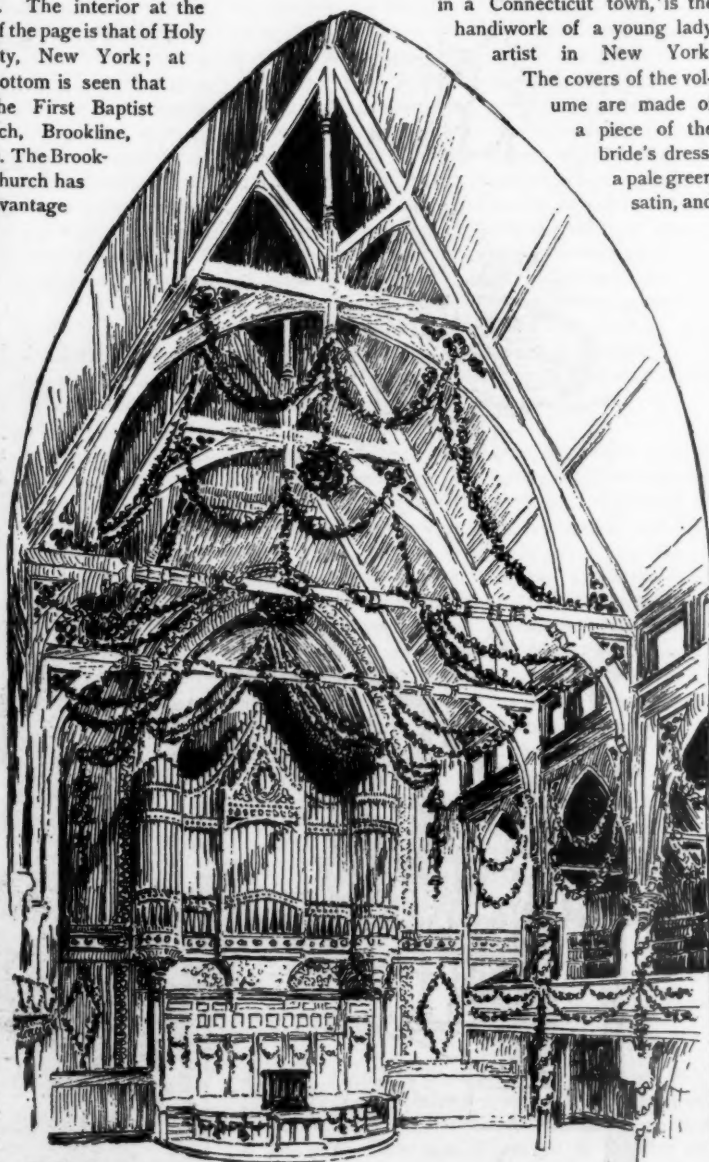
the wall-paper people do not yet give us these effects in their goods. The Empire papers now obtainable are generally coarse in scale and overloaded in ornament.

F. G. S. B.

THE full-page illustration in our October issue representing examples of colonial furniture should have been credited more explicitly to the work by Dr. Lyon. Two more illustrations from the same book are given on page 20. The desk, or "scrutoir," and the easy-chair, according to the author, were made in the last century; the desk, as the globular feet and peculiar brasses prove, dating back to its first quarter.

A "BRIDE'S BOOK," commemorating a "green-and-white" wedding lately celebrated in a Connecticut town, is the handiwork of a young lady artist in New York.

The covers of the volume are made of a piece of the bride's dress, a pale green satin, and



F. G. S. B.

are lined with green-striped silk, such as was worn by the bridesmaids. The hand-painted pages contain the marriage register, a list of the guests, and so forth.



GOLD-EMBROIDERED CHURCH VESTMENT. ITALIAN RENAISSANCE.

WALL-PAPER DESIGNING.

II.—HOW DESIGNS ARE COLORED.



AFTER a wall-paper design is converted into a working drawing, it must be transferred in pencil to a sheet of white water-color paper large enough to leave a margin at least a quarter of an inch in width. The design must be transferred by tracing, and this should be done with great exactness. It may not be necessary to state that it is to a designer's interest, if he is seeking a market for his work, to present it in the most finished state. Irregularities of tint or half-erased pencil-marks may be considered blemishes of minor importance, but they may detract seriously from the beauty of a pattern.

The colors, which come in the form of dry powders, must next be prepared by grinding, an operation easily performed by those who have had practise in mineral painting. Place a small amount of powder on a ground-glass slab or on a piece of smooth glass and grind it with a palette knife until it forms a smooth paste. Next, add a few drops of water-color medium, and test the mixture by putting some of it on a piece of water-color paper. If it comes off in a dry powder when you rub your fingers across it, more of the medium must be added; but if it cracks and glistens when the paper is bent, you may know that you did not use enough of the ground powder. The fact that the colors, because they are opaque, cannot be erased after they have been applied to the design, and that an unsatisfactory tint cannot be covered up by another, compels the workman, unless he is a professional, to proceed with great caution. Before brush is touched to paper, each tint must be exact.

When the colors are reduced to the consistency of thick cream, they should be transferred to a shallow dish. Wet a fine sponge thoroughly in cold water, wring it nearly dry, and having dipped it in the color intended for your ground, go over the paper, including the margin, first with vertical, then with horizontal strokes. A clear, even wash of a smooth, velvet-like appearance will thus be obtained.

When the ground is thoroughly dry, take a brush, such as is used in water-color painting, and go over the lines of the design, which, unless the ground is very dark, will be seen distinctly. The different colors in a one-print pattern must be wet at the same time, and no two wet colors must touch each other or they will run together. To prevent such a disaster, a space of at least one sixteenth of an inch must be left between the different colors of the pattern.

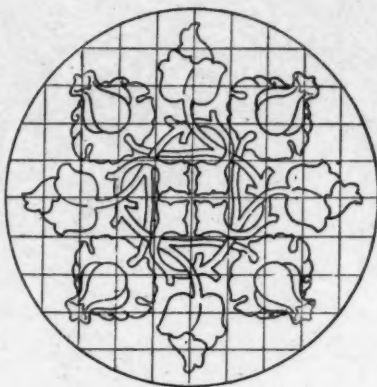
To arrange leaves and flowers so that the different colors will not touch will not be easy or a beginner; but most manufacturers prefer a pattern embodying a few colors, because each different shade of the same color, together with each bronze, is counted a separate color. A little study of the illustrations given in the first article on wall-paper designing, and drawn by a pupil of the New York School of Applied Design for Women, will make it evident that these could be treated effectively with a few colors; the frieze, for example, in two.

If one leaf or figure falls over another, as is not infrequently the case, the upper leaf or figure is left in perfect shape, and the under leaf or figure is separated from the upper one by a narrow margin. This arrangement is necessary to preserve the character of the design and to keep the figures from running together.

It will be difficult, at first, for most amateurs to render floral designs simply, and to omit those minute effects of light and shade or differences in tint which they strive to secure when painting from nature.

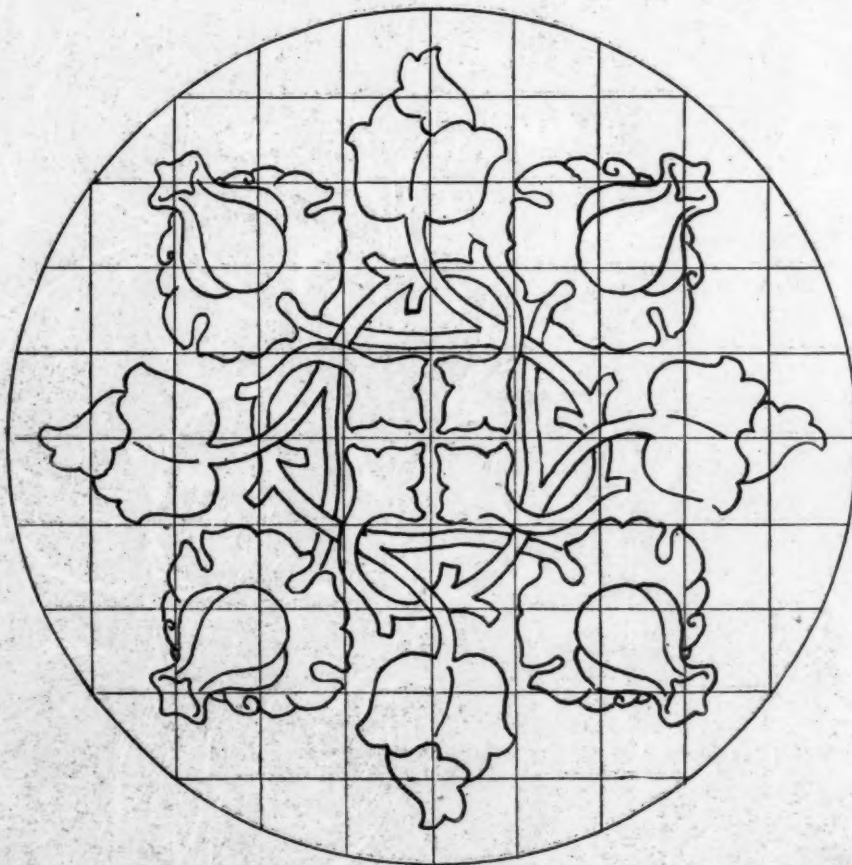
The prevailing taste for low tones and quiet effects is most commendable. This must be considered carefully, and the chosen color modified accordingly.

If, for instance, a color like pink is needed, very little carmine should be used, but white and lemon yellow may be employed in considerable quantity.



Do not allow your color to settle, or that at the bottom will be of a deeper tint than the first used, and instead of one shade you will have several. To prevent settling, stir the color frequently with the brush or palette knife. Keep your color free from dust.

Colors left undisturbed for several hours sometimes harden, and must be reground as when first used. Un-



DIAGRAMS SHOWING HOW TO ENLARGE A DESIGN.

like oil colors, however, those used for wall-paper designing cannot be ground freely, therefore a skilful designer avoids regrinding as much as possible.

CLARA BRINTON VAN DYKE.

ON THE CHOICE OF DESIGNS.

As a rule, conventional patterns or arrangements of natural objects conventionalized produce the best results in metal, care being taken to maintain a proper balance between the pattern and its background. If either be in excess of the other it should certainly not be the background, for a weak appearance would thus infallibly be given to the work. For flat chasing, geometric, arabesque and Moorish patterns are the best, while for raised-work figure, grotesque, leafage and fruit designs

prove most effective. In choosing or making designs, particular consideration should be given to three points: first, their suitability for metal; next as to whether raising or flat chasing is most likely to bring out the proper effect; and, lastly, if raised work be chosen, that the drawing be so carefully made that the correct modelling shall be at once apparent. Unless this is the case, an amateur of little experience may begin a pattern which, from not knowing how it should be raised, he will find himself unable to complete. Perhaps a beginner might find designs in the "Alt Deutsch" style—now revived and much used throughout Germany—the easiest and most effective for his use when modelled or raised work is required. The French and Italian Renaissance styles should be used only by the more accomplished workers, as the delicacy and lightness of modelling these demand are by no means easy of attainment. If the worker is a good draughtsman let him find out in what style he can work most effectively, and then make his own design to suit the degree of skill he has acquired, carefully thinking out the manner of treatment for each portion of it. Though the design may not equal that of the professional, yet his work will be of a better character than that of the mere copyist of another's ideas.

When drawings are not quite the size needed they may easily be either enlarged or reduced by means of the pantagraph, by proportional compasses, or by dividing the pattern with lines into a number of squares, measuring out the space to be occupied into the same number of squares, and then copying the portion enclosed by each square into the corresponding square on the surface to which the design is to be transferred, as shown by the two diagrams on this page.

FOR a town to exchange an old metal cup for a theatre would seem a pretty good stroke of business. This is what has been done by the municipality of Osnaburg, which has sold, for 312,500 francs, to one of the Rothschilds, their famous ancient goblet, one of the most precious relics of its kind. With the money, the honest burghers intend to build such a playhouse as they have long wished for.

PEOPLE who propose to use the various forms of decorative nails in ornamenting walls, woodwork or furniture, sometimes reach unsatisfactory results by hammering directly on the nail-head, which usually mars the nail, especially defacing the plain, round, brass-headed nail. The regular artisan always places a piece of wood on the nail before driving it home, and then hammers on the wood.

THE very simple design on page 39, by Mr. Bryce, which reflects equally the Adam, the Colonial and the Empire types of composition, is an instance of a kind of ceiling ornamentation which has become very fashionable. This revival is marked by conventional and natural forms

combined in open designs which are usually very refined and complete, having much of the quiet unity of an Henri Deux book-cover. Executed in well-considered colors, such decorations mark a great advance on the fragmentary bunches of flowers, done in raw primaries and secondaries, which we admired but a few years ago.

"I HAVE often wished that it were permitted to modern artists to work in the quiet temper of the old masters. I do not say that the old masters produced more learned work than some of the moderns; but there is clear evidence in their drawings that they were not constantly troubled by the anxiety to shine, or by the necessity to amuse. Some of the very best and greatest of them had in their drawings what we Englishmen value so much in manners—the straightforwardness which does without effort and makes no personal display."—Hamerton.

COLOR SECRETS OF THE OLD MASTERS.

In a lecture before the Society of Arts, Mr. A. P. Laurie tells in an interesting manner of his progress in the search for the secret whereby the old masters preserved their colors. Considering the well-known Van Eyck in the National Gallery, he points out that the green on the wife's dress, marvellously brilliant more than four hundred years after being painted, can only have been produced by a glazing of verdigris, a pigment of a most dangerous character, "turning black and corroding and destroying other colors." The oranges in the corner, too, are painted with orpiment, another dangerous color. Clearly, then, the preservation of this picture is due to the vehicle; and as it has been demonstrated that the most fugitive colors are permanent if protected from air and moisture, it follows that a vehicle or varnish once discovered which will protect pigments from air and moisture, painters may use whatsoever colors they choose. In his quest for the much-desired vehicle, Mr. Laurie has tried linseed-oil and walnut-oil and found them both wanting; and as these were the two oils used by the old masters, it is clear they have no secret to deliver. Eastlake's theory that the old masters preserved their colors by grinding them with oil and mixing in a little oil varnish also proved barren of result. He then hoped to find the secret in such a balsam as Venice turpentine. In this idea he was confirmed by the lesson of the Sir Joshua Reynolds picture in the possession of the Royal Academy, where the dab of paint labelled gamboge, plus Venice turpentine, is

plaque of white and unpleasant gray. The figure may or may not have been delicately modelled after Flaxman, but there was no doubt whatever of the fact that the panel put an end to all possibility of repose in the effect of the furniture. Tiles that assert themselves are certainly misplaced. Another simple means of economy, and one which is not often enough employed, is to arrange tiles in such a manner that the simpler and less expensive serve as a frame to more important ones, which, being few, we may afford to pay for at the price of art."

REPOUSSÉ METAL WORK.

VI.—FLAT CHASING.

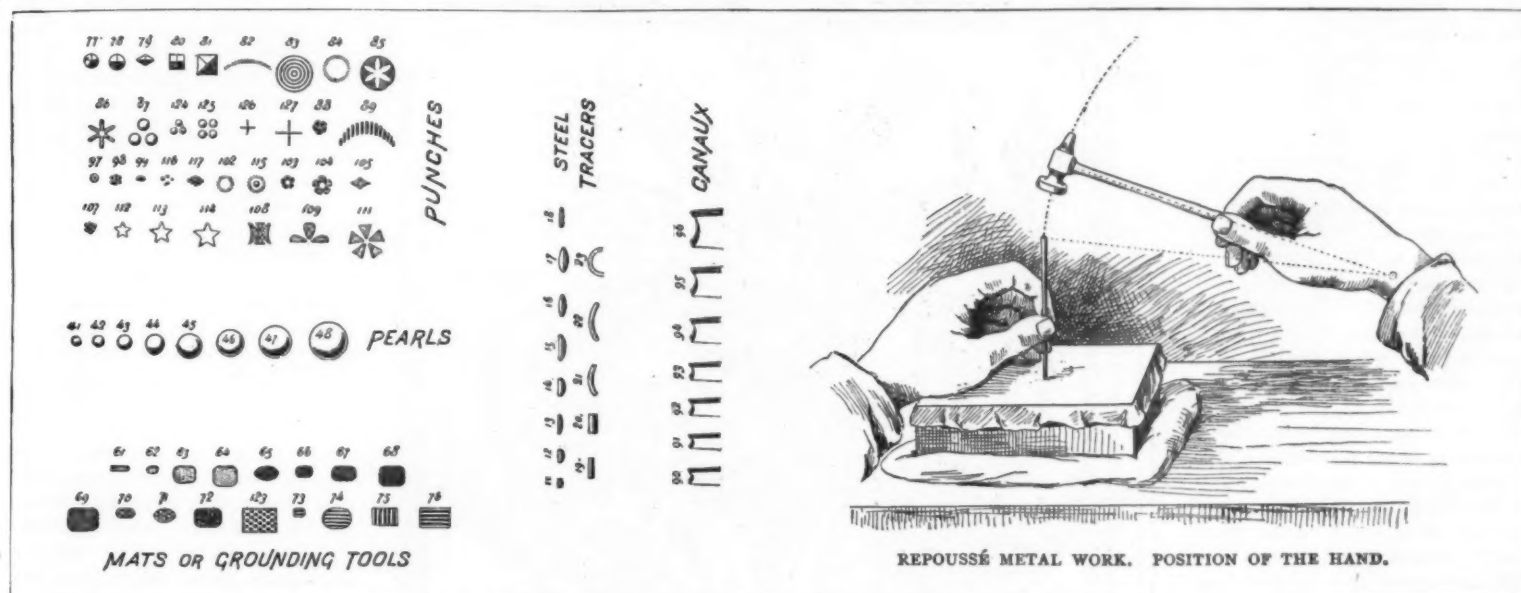
HAVING finished the raising and modelling, and carefully scrutinized every part of the work to see that no mistakes have been overlooked, and being quite satisfied that any more done to it would rather spoil than



BRASS RAISING TOOLS

improve it, the metal may be again removed from the block and thoroughly cleaned as before. Then fill up the hollows in the cement block by pressing the spatula (which should have been previously made nearly red-

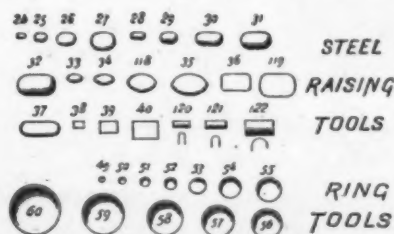
the tool at such an angle that its top shall be well outside the work. This will tend to sharpen up the outline and give the pattern the effect of the undercutting so often seen in carvings. Care must, of course, be exercised to prevent the tool piercing the metal, which would cause a crack or hole that an amateur would find it very difficult to repair. The chief point to be observed is the necessity of holding the tool at the correct angle so that its edge shall assume the position here indicated in section, and that if a tool like No. 15 is used the concave side shall be forced against a concave curve, and vice versa. The tool must travel along continuously, as in ordinary tracing, advice that applies to all tracers and raising tools and to some of the mats. This undercutting process is extremely useful in the treatment of foliage designs, as it offers the best method for bringing the edge of a leaf clear off the background without giving it a thick and clumsy look. When the outline has been forced back to its original position, care having been exercised to prevent its being driven below the general plane, the marks left by the tracer may be smoothed away with such tools as Nos. 36 or 37. Should the relief obtained appear to be of too flat a character, by commencing this operation at a little distance from the relief and working the tool toward it, something may be done to bring the pattern up more prominently, especially if the blows from the hammer are given in such a way as to draw the tool along while striking it. The beginner will probably experience a little difficulty in doing this evenly, so as to leave the background quite smooth and free from dents; but if care is taken to use



perfectly fresh, while the dab labelled gamboge plus oil has completely faded. But balsam vehicles are sticky, and therefore unsuitable for modern work. By no means discouraged, Mr. Laurie is now experimenting on varnishes prepared from fine resins and balsams. Every painter must wish him God-speed on his voyage of discovery for the "perfect medium."

THAT thoughtful writer, Mr. Lewis F. Day, thinks it is a question how far tiles are fitted for the purpose of panels in cabinets and the like. In most cases, he says, panels of wood, carved, inlaid, or even painted, would be preferable; but if tiles are used they should at least appear to belong to the piece of furniture in which they are framed: "For example, blue and white tiles set in dark wood attract the eye to the tiles instead of to the cabinet. If it is desirable that some one tone should pervade a room, still more necessary is it that one general tone should characterize a piece of furniture. Splendid things have been done in ebony inlaid with ivory, it is true, but the most harmonious results have been obtained by distributing the ivory, in somewhat minute detail, pretty evenly over the surface of the object, and allowing it only to culminate in patches where prominence was desired. So with tiles in furniture; though they may be the culminating points of color, they should be no more than the culmination of the color about them. It was a common practice some years ago to stick oval plaques of Wedgwood ware in the centres of ebonized cabinet doors, and the first thing that you saw on entering a drawing-room was usually this staring

hot) into the cement. This as it pushes the melted cement before it into the holes fills them quite up. While this is cooling, break up a few pieces of cement and put them in the hollows at the back of the plate just removed, hold the plate with a pair of pliers over the lighted blow-lamp and so melt the pieces, until they flow and fill up the sunk portions. When every hollow is filled and the surface is quite level, allow the whole work to cool. When it is quite set warm the surface of the cement on the plate and on the cement block just sufficiently to make them adhere when the two surfaces are pressed together in close contact. When quite cold start the finishing or correction of the modelling from the front side. Take a thick blunt tracer, such as No. 15



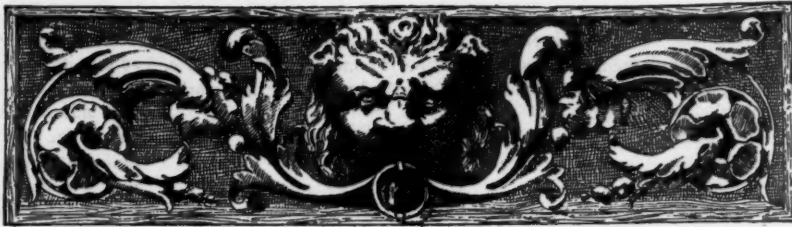
or 16, and with it (wherever the background has been raised out of the level by the beating up of the design) go round the outline of the raised parts, hammering the tool with just force enough to carry it down to its original level. At the same time try to force the metal at the edge of the relief portions underneath by holding

the hammer so quickly that it gives a second blow to the tool before the latter has entirely passed over the surface on which it rested when the first blow fell. This difficulty will rapidly vanish. For removing or smoothing off the traced outline this method should always be adopted, for the work being now in relief and no longer needing the line to define its shape, all redundant detail should be omitted. Indeed, the only reason for the existence of the line was to mark out the pattern so that it should serve as a guide while working on the back. Now correct the modelling of the raised parts, smoothing out the bruises or marks that the raising tools may have left, and softening away all hardness, making the different forms blend imperceptibly into each other, so that the exact point at which a hollow begins to swell into a protuberance may not be too clearly apparent. Tools Nos. 26, 27, 34, 118 and 37 will most easily effect the purpose when concave surfaces have to be dealt with, and 36, 119 and 37 in the case of convex ones. The tools should be usually worked along from the middle to the outer edge of the leaf, scroll, or other ornament that is under treatment, and in the direction of the veins, markings, or texture. This latter point is of considerable importance, as it is not always possible to avoid the tool marks that occur. When in the right direction, however, they are rarely objectionable and frequently they are a positive advantage. At this stage of the work many will find it advantageous to use a lighter hammer, especially if they are at all heavy-handed, and they have had difficulty in regulating the force of each blow. Of course, the whole of this process

must be done lightly and in such a way that the relief shall not be flattened out again, but only that the effect of light and shade be more distinctly defined, errors corrected and crudeness and all imperfections toned down. If the work were left as it is at the stage now reached, it would in most cases have a very metallic and hard appearance; that is, it would impress one first as a piece of metal decorated, instead of the ornamental forms attracting the attention first and the metal base becoming apparent afterward. Large and bold work that is not meant to come under close observation may very well be considered finished at this point, or, at any rate, as soon as the ground has been matted; but anything that is likely to be handled or examined in detail should have a still higher finish given to it to get rid of the hard metallic look referred to. Most leaves and fruits look particularly hard, and the figure has not nearly so soft and agreeable an aspect when left with a perfectly smooth surface. Matting them over with a blunt tracer gives the requisite texture to obviate this defect; this may be imparted by using mats Nos. 61 to 72 and even, smooth modelling or raising tools. The method is similar to that advised for correcting the raising, the tool being held almost perpendicularly and drawn slowly from the centre to the edge of the leaf or ornament, striking it rapidly yet gently with the hammer, endeavoring to produce even tracks of frosting just the width of the tool running in the direction of veins or texture. The parts most turned to the light may, with advantage, be frequently allowed to remain quite smooth, or as if they had been tooled over, but brightened again by polishing. Indeed, textures should be applied generally to the hollows or parts turned away from the light. Flesh and skin may be tooled over with a blunt tracer, a small oval raising tool, or a nearly worn-out matting tool like No. 72, but no little care and skill is required to avoid giving them a seamy appearance. What is needed is a soft, even effect, more accentuated in shadow parts, and almost vanishing where the light is strongest. Some figure work in French repoussé has a very nice texture given to it by scratching the hollows with a sharp, fine point in a similar manner to that followed in etching, but more finely and closely. I remember one large head, executed in very bold relief by an Italian artist, that was tooled all over, and the modelling at the same time corrected, with a mat similar to No. 69, and in this case the result was extremely pleasing; but this tool in the hands of most persons would produce quite the reverse effect, and though a few examples of such skilful manipulation may be found, it will be safer to avoid all sharp or frosting mats. Leaves may be successfully treated with Nos. 62, 66 and 70 mats, with tracer No. 16, using it broadwise and with a slow movement in the direction of the veins, or with raising tools No. 25 or 33 used in the same way as the tracer referred to. It will be well for the beginner to try all these tools, and when good effects have been obtained to keep a record of them, with the number or description of the tool with which they were accomplished, for future reference, as this will facilitate the selection of the right ones to impart the texture most suitable for any particular form. Fruits with a rind like that of the melon or the pomegranate can be rendered with a well-worn No. 72 mat, or raising tool No. 11, the

former being, however, much the easier to use. Cherries, grapes and similar fruits may be tooled with a blunt tracer on the sides turned away from the light; but as they are somewhat difficult to treat nicely they had, per-

conventional fruits may be punched on the under side, as described for snake and fish-skin, at the same time that they are being raised, and for this purpose the writer has found a small pearl or raising tool, like No. 28, most useful. The beginner will make many discoveries during this stage of the procedure that will prove more valuable to him than any he has not been at the trouble of finding out for himself; therefore this part of the subject may now be closed with the remark that the tooling described must not be overdone, lest a labored appearance be given to the whole, destructive of the satisfaction that apparently effortless execution produces; and as it will



haps, better be left plain. The skins of snakes, scaly reptiles and fishes are best imitated with half round tracers (like No. 23) of different grades; but these must be punched in on the under side of the work immediately after the raising has been completed and before the metal is turned over for working on the front side. For conventional animals with scales—as a dragon, for instance—a good effect may be produced by using an oval ring tool, punching it thus \sim all over the body. The only difficulty will be to obtain the right tool for the purpose; for unless the worker can make himself, or find a die-sinker who will it

be somewhat difficult at first to determine how far to go, the beginner should take every opportunity of studying any really good specimens of brass or copper repoussé, and more especially of silver, that he comes across, and apply the ideas so gained to his own work.

To complete the process of repoussé, all that remains to be done is to put a background to the work by punching a pattern over those parts not occupied by the design. To do this the tools, kept quite upright, must be shifted with the fingers at each stroke, until the whole ground is covered, each blow being struck with the same force, so that no part is punched more deeply than another. Any unevenness in the grounding is very objectionable, as the eye detects it at once, to the detriment of the effect of the rest of the work. It is also disagreeable to observe that in some parts of the work it has been matted in a

straight, in others in a circular, and elsewhere in no particular direction. These results are generally owing to carelessness and want of observation of the effect being produced, and by the impatience so many amateurs evince when nearing the end of their self-imposed task. For ordinary work a small pearl or pointiloir (No 98) will prove most effective, besides being easy to manage. This should, however, be used in such a way that the shape of the tool shall not be discernible, so that each mark the tool makes overlaps the one made previously. When the tool used is of a distinct pattern, as 88, 115, 103, 112 and the like, the impressions should not impinge, but there should be just sufficient space surrounding each mark to allow of the identification of the tool used, although when viewed from a little distance the whole should blend into an evenly distributed mass. To make the grounding effective the contrast to the raised portions must be as striking as possible. Thus, if the latter are tooled with a fine mat the groundwork should be coarse, a sharp, bright mat being set against a dull, smooth one, and so on. Unless this is properly attended to a monotonous uniformity will pervade the whole, spoiling what otherwise might have been both creditable and pleasing. If the outlining and raising have been skilfully managed, without injury to the levelness and smoothness of the background, the grounding may occasionally be omitted altogether, but a beginner will find it almost a "sine qua non," as the tool marks left outside his work require some such treatment to cover them over.

Hurrying in this as in any other art always tends to injure the work, while patience and carefulness will often enable an inferior craftsman to surpass a quickly finished piece of a more skilful fellow-worker. Indeed, if the work is worth doing at all it is worth doing well.

W. E. J. GAWTHORP.



cut one for him, these tools are not generally to be bought at the shops. Some reptiles of

the chameleon type, worked in the decoration of an Indian salver exhibited a year or two ago at one of the London exhibitions, were treated in this way, and the result was most satisfactory. Occasionally, the rinds of

ness will often enable an inferior craftsman to surpass a quickly finished piece of a more skilful fellow-worker. Indeed, if the work is worth doing at all it is worth doing well.



ALMS-BASIN FOR WOOD-CARVING OR REPOUSSÉ WORK.

DESIGNED BY A PUPIL OF THE ÉCOLE NATIONALE DES ARTS DÉCORATIFS, PARIS.



MS. 100.

CARVED FRIEZE. DESIGNED BY P. GALLAND.

WOOD-CARVING FOR AMATEURS.

II.—TOOLS.

THE necessary tools for wood-carving were illustrated in *The Art Amateur* last month. How they are to be sharpened is the next consideration.

In purchasing tools for wood-carving every endeavor should be made to obtain them of the very best quality. A set which costs \$5 will be sufficient for the beginning, as the number can easily be increased as the beginner becomes more proficient in their use, or finds the necessity of additional ones.

The tools used by carvers are technically termed flat and hollow tools, to distinguish them from the somewhat similar chisels and gouges used by cabinet-makers and carpenters. The sharpening of the tools comes next in importance, as on this point depends almost entirely the success as well as the pleasure of wood-carving. Badly or imperfectly sharpened tools cannot possibly produce good work, no matter how skilful the carver may be, and the absolute necessity of giving particular care and attention to this matter cannot be too forcibly impressed on the beginner. To sharpen carving tools properly, requires more time and patience than is usually given to it. Tools should be ground on a grindstone. Always bear in mind that plenty of water should be used during the grinding, as otherwise the temper of the tools may be affected. The grinding should extend gradually backward from the edge of the tool for three eighths of an inch at least, and no ridge should be left. After the tools are ground on the *outside*, the *inside* edges are sharpened by being well rubbed out with coarse-cutting oil-stones of various shapes made to fit the different sweeps of the tools.

The best stones for this purpose are those known as Arkansas or Washita slips, and they can be bought of the requisite shapes and sizes at any hardware dealer's. It will be seen that the edges of these slips are of different sizes, and should they not quite fit the *inside* sweep of the tools, they can be made to do so by either filing or grinding them. The sides of the stones are used for putting a finishing edge on the *outside* of the tools, and, as many of the tools are of the same sweep, varying only in *width*, one stone will sharpen all the tools of the same sweep. When buying the stones, it will be advisable to get those intended for the smaller tools of a finer texture or grain than those required for the larger ones, as the coarser the grain the greater the sharpening effect on the tool. Carvers frequently test the cutting properties of the various slips by trying them on their teeth, but this is not a practice to be recommended to the beginner. The "firmers" should be sharpened first, as they are the easiest to do, requiring only to be equally sharpened on both sides, after being ground, on a perfectly flat stone. To prevent slipping, the stone should be placed on a piece of cloth, and the tool rubbed smartly to and fro, holding it firmly with both hands, and using oil as a lubricant. If the stones become clogged with oil and dirt, they can readily be cleansed by placing them in boiling water in which a little common soda has been dissolved.

The flat and hollow tools should be sharpened in a similar manner to the "firmer," except that with these the *inside* of the tool should first be thoroughly sharpened, nearly as much, in fact, being taken off the *inside* edge as off the *outside*. In sharpening the *inside* of the tools for the first time more pressure can be brought to bear on the tool if the stone is firmly fixed in a vise,

pieces of cork being put on each side of the stone to prevent breaking it. In putting the finishing edge on the tool, the stone should be held in the right hand and the tool in the left, the stone being rubbed against the tool, which is held perfectly still. During this part of the process, care should be taken to keep the cutting edge perfectly square and the edge occasionally tried, by cutting a piece of deal *across* the grain. If the cut is quite clean and smooth, the tool is ready for use;



MANTLEPIECE DECORATION IN CHIP OR NOTCH-CARVING. (FROM "THE QUEEN.")

but if the grain appears torn or jagged, then more sharpening is required, and must be persevered in

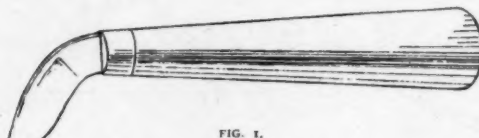


FIG. 1.



FIG. 2.

until a clean, even cut is the result. A finishing touch is put on the tools with a strop made of a

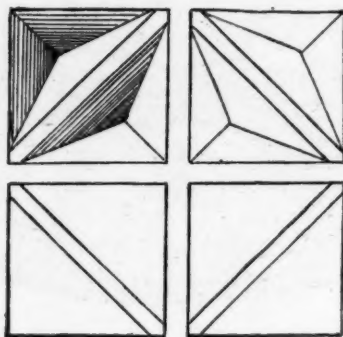


FIG. 3. SIMPLE DIAPER DESIGN FOR CHIP-CARVING.

piece of buff leather, which has been well saturated with a mixture of crocus powder and tallow.



CHIP OR NOTCH-CARVING DESIGN FOR A JEWEL-BOX OR CARD-TRAY, AND DETAILS FOR CENTRE. (FROM "THE QUEEN.")

In addition to the tools already enumerated, a few others will be needed before the outfit is complete. A mallet is required for heavy work, a pair of spring dividers, calipers, screw-driver, hammer, marking gauge, brad-awls, glue-pot, small cabinet, file and rasp, and a brush for brushing out the chips which accumulate in the carved work.

LEO. PARSEY.

CHIP OR NOTCH-CARVING.

NOT one of the many writers upon wood-carving has ever thought sufficiently of chip-carving to give it more than a passing glance, and even then the learner is told to use ordinary wood-carving tools. It is not generally known that highly ornamental effects may be got with one simple tool—a hook-bladed knife. Chip or notch-carving ought to be popular, especially with those who have not taken up wood-carving, either from the difficulty of learning, the cost of tools, or the want of a special place to work in—to say nothing of the sister arts that must be acquired before anything like success can be obtained. To those who are hindered by any of these considerations, let me say that they cannot do better than take up this charming, easy and simplest of all handicrafts as a recreation.

Let us see how chip or notch-carving, as it is often called, differs from the ordinary kind of carving. It is a method of ornamenting surfaces generally, not necessarily, flat, by cutting various shaped notches in the surface of the wood, these notches being arranged in a uniform manner, and mostly in a geometrical form. The notches are nearly always made on the slant from opposite directions, at a slight angle, so that they meet at the bottom and form a V-shaped cut, that being the angle of the wall formed by the two sides.

For example: take an ordinary penknife and make two cuts, say a quarter of an inch apart, any length, upon a piece of soft wood. Cut through the surface at any angle, sloping the cuts toward each other. At whatever angle these cuts are made, they are sure to meet, making notches of various depths and sizes. This is all there is in notch-carving. The effect of the design you want to execute depends upon the size, curve and general arrangement of the notches.

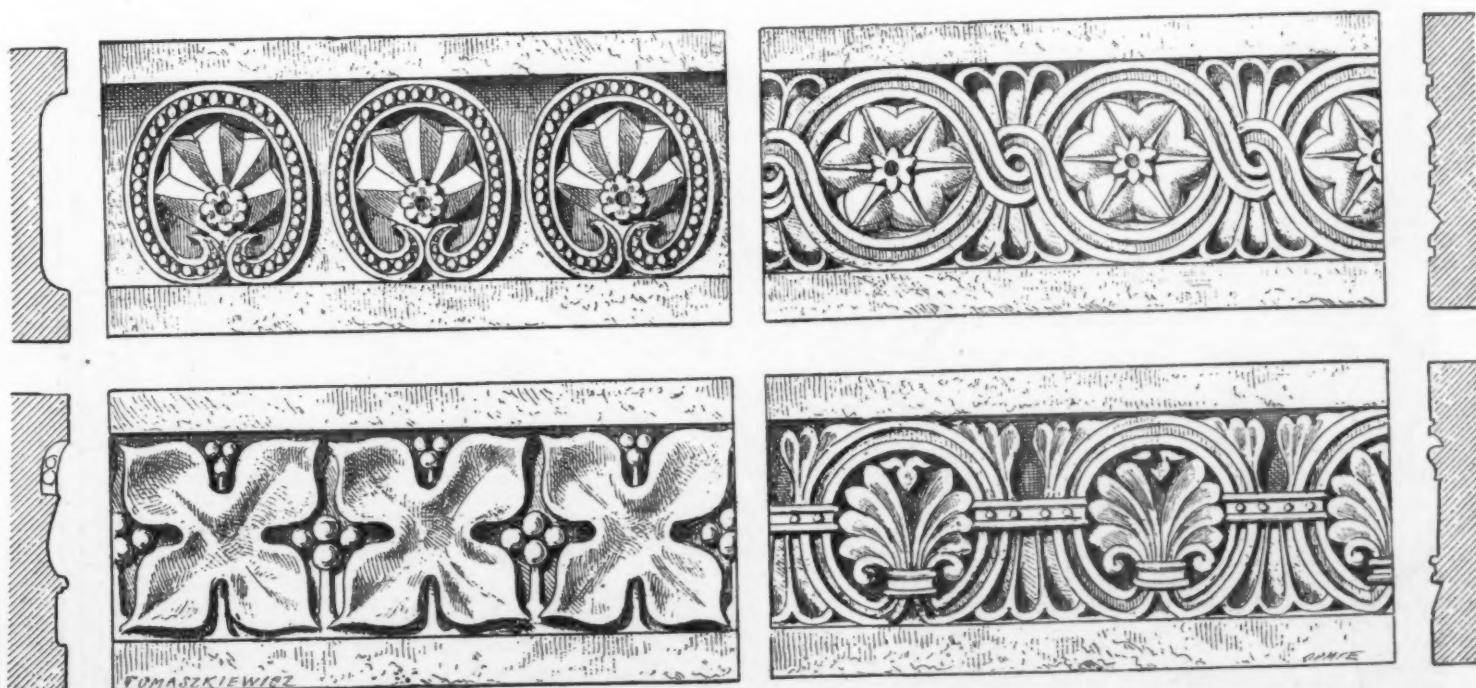
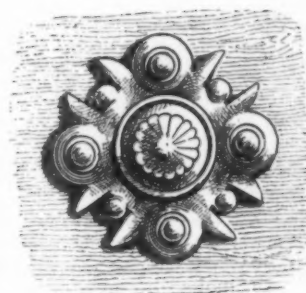
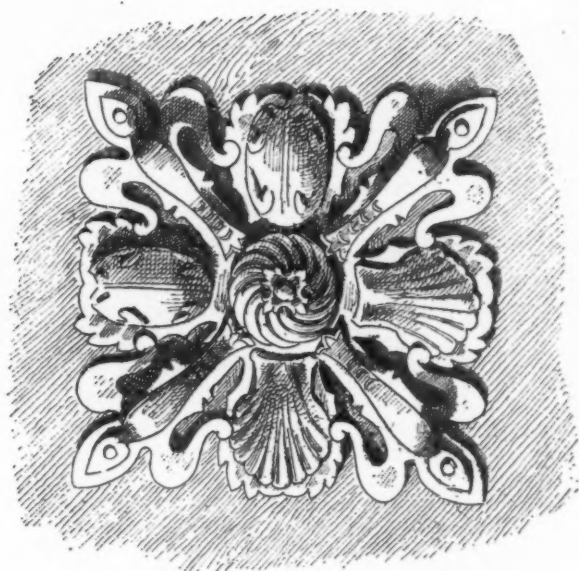
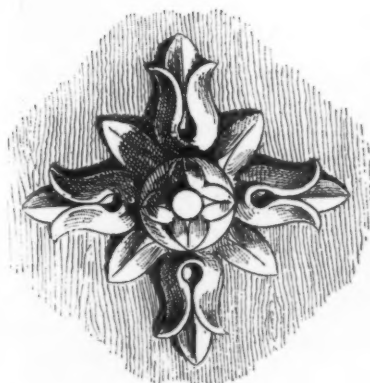
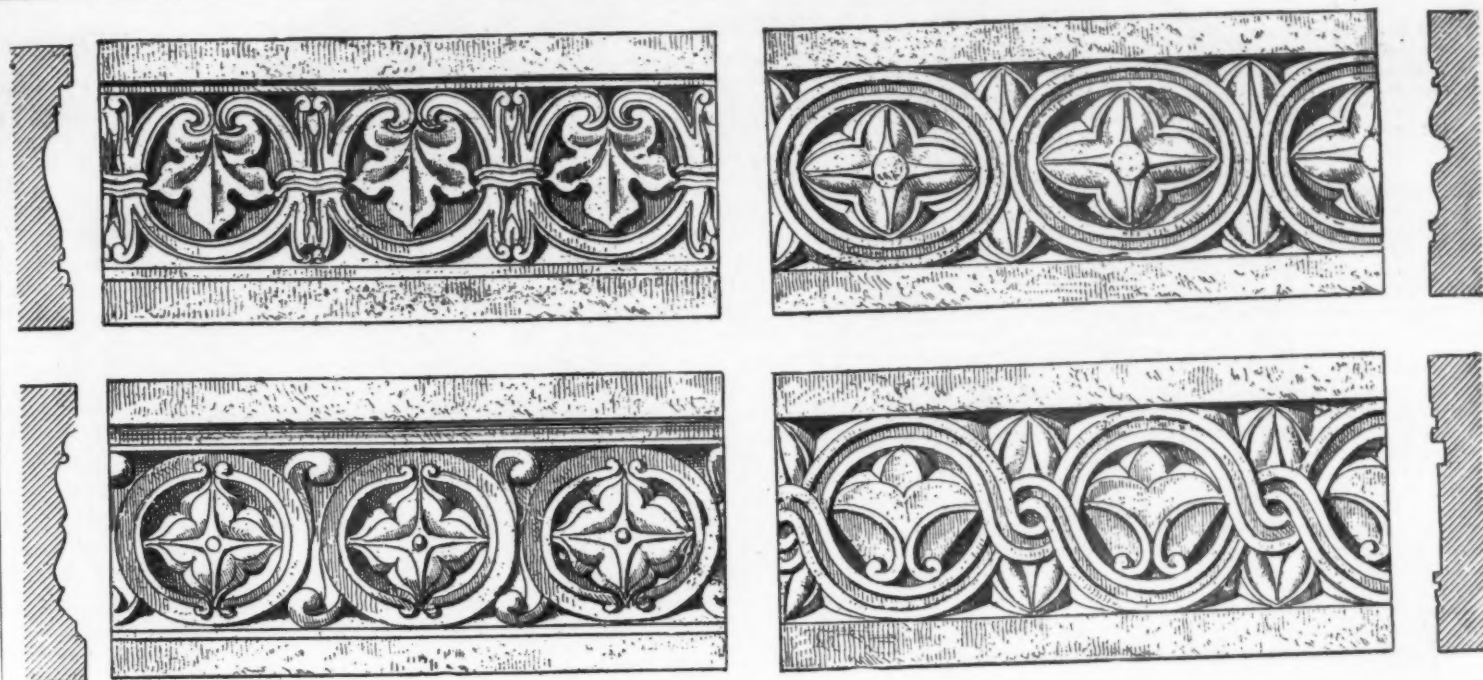
The tool required is the simplest of all wood-carving tools. Its use should readily become easy to the hand, for it resembles very much the ordinary pocket knife. It consists of a hook-bladed knife fitted into a wooden handle four and a half inches long, of a gradual taper (Fig. 1). The blade should be about one and three quarters of an inch long, rounded off and thin toward the point. Any smith will make one for about fifty cents, or one can be shaped from a shoemaker's knife by the simple process of grinding, as shown in Fig. 2, and putting it into another handle, as the original one would not be long enough. The knife might be bought from some tool-dealer. Ask for "a pattern-maker's knife." They are made three sizes, the largest size being the best to use in every way.

One of the great advantages of chip-carving lies in the fact that the carver does not need to support the work upon a table or bench, the work being generally held in one hand, while the knife is used with the other.

The object to be carved can be secured to a bench if desired, but it will not be found so convenient. The work cannot be so readily moved about as when it is held by the hand. This is a great advantage the knife has over the ordinary wood-carving tools. There are many ways of holding the knife, and those in which the carver finds that he gets most command over the tool to cut the notch re-

quired will be found the best ways. After a little practice, no thought in the matter will be necessary. One will hold the tool naturally without thinking about it. Curved notches being the hardest to cut, the knife should be held firmly in the hand; the elbow should be well away from the body, so that a full sweep can be given with the blade.

J. W. VAN OOST.





SIMPLE RENAISSANCE DESIGNS FOR MODELLING IN CLAY AND FOR WOOD-CARVING.



natur
such
rate
are i
of fo
and
Bruc
as to
utilit
to sa

The
roun
larly
ploy
first
full
enou
quiri
to w
roun
whic
ture.
than
come
uses.
on li
For
Whil
for o
may
Fo

elong
into
for a
essan
ing t
mon
front
ing h
domi

Th
for w
for to
two v
the p
salt-c

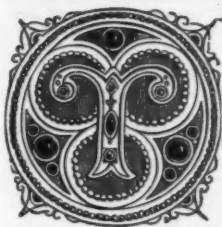
Wi
some
id en
still p
singl
every
embr
a ma
a gre
exact

Th
is bu
the st
most
this c
or sh
on th
leaf t
altho
takes
Great
the fo

For
long,
cient,
the c
one v
down
can e
work
sive
they
of by
instan
eries
Amer

and g
is so
clums
effect
the si
for th
kept
purpl
pales
soft
that
produ

EMBROIDERED TABLE LINEN. (TREATMENT OF SUPPLEMENT DESIGNS.)



HE preference for solid stitches just now is especially seen in embroideries of all kinds intended for table decoration. While for every-day wear the long and short-stitch is used for simple and suitable designs, for luncheon, tea and dinner parties, more elaborate designs worked solidly and realistically, shaded after the manner of a painting from nature, are called for by women who give the lead in such matters. Some of these table sets are so elaborate as to require months for their preparation. They are indeed fitted only for state occasions, and are worthy of forming a framework for regal settings of plate and glass. The supplement designs by Mrs. Barnes-Bruce chosen to exemplify the following practical hints as to the newest methods of working are of general utility, and at the same time are sufficiently handsome to satisfy a luxurious taste.

The latest fashion in working doilies is to make them round in shape, and frequently the centre-piece is similarly shaped, to match them. Fringing is mostly employed for finishing either square or round forms. At first sight it may appear almost impossible to pull out a full even fringe on a round doily, but it is simple enough if set about in the proper manner. A point requiring careful consideration is the choice of fit material to work upon. The linen should be that known as round thread linen, which has a very soft finish through which the needle passes readily, and a very even texture. The right material will probably cost no more than such as is entirely unsuitable. Embroidery linen comes in various degrees of fineness, fitted for its various uses. The dessert and smallest doilies will look best on linen lawn, which is lighter and sheerer than linen. For a centre-piece and cover take a medium quality. While on the subject of the pansy designs, suggestions for other uses than those for which they are intended may be acceptable.

For instance, the square centre-piece can be easily elongated with a very small amount of ingenuity into a table-scarf or cover for a serving table, or for a sideboard cloth or bureau scarf. It is only necessary to repeat the side groups indefinitely, according to the required length, alternating them to avoid monotony. For a bureau or sideboard scarf, only the front and sides should be embroidered, the back being hemmed and finished off with a fancy stitch in the dominant color worked into the design.

The cover and dessert doilies can be made to serve for water-bottles, for single dishes, for candlesticks or for toilet mats. The smallest doilies, of which there are two varieties—one of cornflowers, the other belonging to the pansy set—are suitable for tumblers, butter-dishes, salt-cellars or after-dinner coffee-cups.

With regard to the stitches to be employed, there is somewhat of a change in the method of filling with solid embroidery, although the hitherto popular stitch is still preferred by some. Long and short-stitch or Kensington-stitch, as it is sometimes called, is known to every one, however slightly conversant with the art of embroidery; it is, however, needless to say that there is a marked difference in the manner of working, since to a great extent it is simply a matter of feeling as to the exact placing of the stitches.

This latitude still remains in the new departure, which is but a revival of a very old style. Instead of taking the stitch of an equal length on both sides of the linen, most of the silk is now kept on the surface. To effect this only a thread or two is taken up each time, a long or short space being passed over between each pick up on the needle, to meet the requirements of the petal or leaf to be filled. A very rich filling is thus obtained, although when the work is equally well done it really takes the eye of an expert to detect the difference. Great care should be taken to follow the direction of the form in working.

Foliage should be veined with stem-stitch. For the long, narrow green leaf of the pansy a centre vein is sufficient, and the work on either side should slant toward the centre. The stems are put in with stem-stitch in one working. It is not correct to carry the lines up and down for stems. Where the stems are broad the stitch can easily be adapted to the breadth of them, but the work must be close and rich, for scanty stems are offensive in any piece of work, but more especially where they are brought into prominence and made a feature of by means of their graceful curves, as in the present instance. The silk employed for all fine linen embroideries is filotelle, which is fine and exquisitely glossy. The American art silks are surpassingly beautiful in texture and glossiness; indeed, when properly handled the sheen is so bright as to assist greatly in the shading. A clumsy worker never succeeds in getting this added effect, for nothing is easier than to ruin the brightness of the silk in working, and then the manufacturer is blamed for the result. As to coloring, it should in all cases be kept extremely delicate, and the rich velvety tones of a purple pansy must on no account be reproduced. The palest violets shading almost to white, the most delicate, soft yellows, shading to a golden brown, are the tints that give real satisfaction. A pleasing effect will be produced if three or four pansies only are introduced in

pale wall-flower tints among the purple and yellow flowers, especially in the square mat. Ribbons and bow-knots can be treated in various ways; for instance, the filling can be of white, in rather open cross-stitch, outlined with stem-stitch in a golden shade of the yellows employed in the flowers. If preferred, the filling might be darned the long way of the ribbon, or worked in the same way as the flowers, and by edging with a color the effect of a cord-edged ribbon will be produced. When the flowers are not worked in solid embroidery, but feather-stitched at the edge only, the ribbon need not be filled at all; a good clear outline in stem-stitch is sufficient. It may be remarked that on this design for a centre mat nothing will look so well as a bowl of real pansies. The richer tones of the natural flower harmonize beautifully with the delicate imitations on the linen beneath them. Most of our readers will understand how to fringe out a square doily, though it may be well to remind them that to make a neat full corner some of the ravellings should be inserted, each corner being neatly button-holed to make it firm and secure. Pin-stitching forms the heading. To fringe the round doilies, begin by button-holing closely the circle inside the fringe with white silk. For the smallest doilies make the fringe one inch deep; for the desserts, one inch and a quarter; for the covers, one inch and a half. Begin by picking out the threads on four sides as far as possible. This leaves four small blocks not fringed; these must be hatched out thread by thread with a needle or steel pin. When all the threads are out, trim the circle with sharp scissors.

We come next to the set of dessert doilies on the same page, consisting of fruit and flowers treated in a more conventional manner than the designs we have been discussing. These doilies will be exceedingly rich in effect when finished, the diaper patterns that fill up the centres being greatly conducive to this result. Considering how handsome they are, there is not such a very great amount of work in them. They will look best on sheer linen lawn. The material should be cut seven inches square, the heading to the inch fringe being pin-stitched. In drawing the two groups of three or four threads for pin stitching, care should be taken not to start too near to the design. The marginal line in the illustration may be taken as a guide for starting the first inside thread. The colors employed are to a certain extent realistic, although the license allowed to decorative work is freely made use of where the beauty of the work is thereby enhanced.

For instance, the various berries in natural color would be too strong, imparting a heaviness far from accordance with the delicacy aimed at; therefore only pale tints should be employed, suggestive of the real coloring. One bold exception may be made even to this rule in the case of the blackberries, which should be worked in pure white, which will have a beautiful effect against the delicate green foliage. If each small section of the berry is worked separately, the brilliancy of the silk catching the light in the centres of the dotted forms will give sufficient shading. The foliage should be worked in the same tints throughout the set, shades of green of a soft yellowish tint being chosen. The gooseberries may be worked in very blue greens, contrasting charmingly with the yellow tints. The cherry, currant, strawberry and barberry can be worked in soft, pale, dull reds, of which there is such a happy and ample choice in the art shades now made in all kinds of embroidery materials. For the wild rose and chrysanthemums delicate pinks may be employed; for the pansies, pale yellows; for the buttercups, a richer shade of yellow; for the violets, white, with a suggestion of pale violet at the outer edges; for the daisies, white, with pink tips to the petals. The diaper patterns may be put in with iridescent tints, the coloring employed in the other parts of the design preponderating.

The special Christmas novelty for a tea cloth and napkins to match is very dainty in conception. The wreath of holly forms, as it were, a tray, in the centre of which the chocolate or teapot is set, surrounded by the cups. In order to fully carry out the idea, the holly leaves and berries are worked in stronger coloring than the mistletoe to accentuate the circle. All the foliage is worked in outline only, with two shades in stem-stitch, the mistletoe in yellow greens, the holly in darker, bluer shades. The holly berries should be solid scarlet, shaded with brown. The mistletoe berries will be pretty worked in delicate iridescent tints. The method of doing this is to thread needles with all the shades employed, then work the tints in one with the other—say pink, yellow, white and green, with a touch of palest blue in the half tones. The stems can be worked in wood brown. A tea-cloth requires a heavier make of linen than does a centre-piece or doilies. It may be finished with fringe two and a half inches deep, headed with drawn-work, or it may be hem-stitched and trimmed with lace. It is only necessary to work the design for napkins in one corner, but the work on these should be solid. The same design makes plate doilies, repeated in all four corners.

EMMA HAYWOOD.



HINTS ON TAPESTRY PAINTING.

I.

THE somewhat slow but sure progress of the art of tapestry painting with indelible dyes is evidenced by the increasing interest in it shown by our readers. As in treating of other branches of decorative painting, we can but reiterate what has been said before so far as fundamental rules are concerned; but many fresh hints may be given, especially in response to inquiries made by our correspondents from time to time.

It would seem oftentimes that it is as useful to learn what to avoid when starting work as to be told what is necessary to be done; for errors in laying a foundation are sometimes exceedingly difficult to rectify. A fatal mistake is frequently made in choosing a subject, chiefly because the fitness of a tapestry is not sufficiently considered relatively to the position it is to occupy. This has been often brought home to me in my experiences as a teacher.

When a portfolio of designs is presented to a pupil for selection, he forthwith seizes on some particular group that takes his fancy, and sometimes it is impossible to turn his attention to anything else, although on investigation it may be found altogether unsuitable for the purpose for which it is destined. This can only result in dissatisfaction when the work is completed and placed in position.

The principal points to be considered are, whether the room, hall or vestibule to be decorated is brilliant with light or but dimly illuminated; also whether it be more important to study the effect by daylight or by artificial light. If the latter, then the nature of the light must be allowed for, since electric lighting necessitates just the treatment followed for daylight. The effect of gaslight on colors should also be provided for, if it is wished that the tapestries should show to best advantage when thus lighted up. Another point to be considered with care is the general tone of color throughout the apartment where the tapestry is to be placed. To display a delicately colored, sketchy subject (possibly most artistic and beautiful in itself) on a library or dining-room wall, or as a portière or screen, where the surroundings are rich in coloring, deep and possibly sombre in tone, is to destroy all the artistic beauty of the tapestry; for under such circumstances it will present a washed-out, weak, unfinished appearance very discreditable and disheartening to the decorator, who must feel he has wasted both time and money.

But let this same tapestry be removed to its fitting position—namely, a parlor or boudoir of pale tints and delicate, harmonious coloring; then, as if by magic, it will be transformed into a work of art pleasurable to look upon and satisfactory to the artist. Another question follows—that is, what subjects are most suitable for rich deep coloring and which shall be set apart for delicate treatment.

Certainly Oriental groups lend themselves to gorgeous lines, which, by the way, need never be garish. There are also many modern pictures to be found well adapted for either kind of coloring.

As a general rule, the ever-popular cupid designs, of which Penet and Boucher furnish innumerable examples, are suited to light and delicate treatment; indeed, such treatment but serves to enhance the airy gracefulness of these highly decorative and imaginative creations. The Watteau style of bordering, with its elegant scroll work, festoons of flowers and floating ribbons, forms a fitting adjunct to groups of cupids or shepherdess damsels with their admiring swains. Watteau or Boucher figure groups lend themselves if desired to a richer tone of coloring, especially with landscape backgrounds for screens or panels—for instance, nothing could look better in an ordinary modern dining-room than a hunting group in Watteau style. Such a group looks well over a sideboard, set in a bevelled frame of wood to match the furniture. It is hard to distinguish a tapestry painted with Grenié's indelible dyes and properly steamed, from a woven one costing thousands of dollars, provided the style of the Gobelin tapestries has been noted and carefully followed.

There is a certain semi-conventional manner of delineating the foliage of trees and shrubs, peculiar to woven tapestries. Foliage in decorative work is nearly always painted silhouette fashion—that is, by making it dark against the background, and not bringing it out, as in landscape painting, by means of broad masses of light and shade. The silhouette method saves an immensity of labor, at the same time yielding the happiest effects.

As a general rule, landscape backgrounds are preferable for painted tapestries; interiors are more difficult to manage; they call for more working up and greater accuracy in drawing. At the same time, there are exceptions. An interior with marble columns open to the sky is very effective and often used in pictures that are particularly adaptable to the art of tapestry painting.

Marble or stonework is quickly painted and easily rendered; a flight of steps or terrace is exceedingly effective and rapidly portrayed. If a tapestry is to occupy a somewhat gloomy recess, very brilliant, strong coloring should be employed—coloring that in a good light would be far too bright. If a rich painting is called for in a brightly illuminated spot, then great care must be taken to tone down and harmonize the tints.

To come to a still more practical discussion of the work, let my readers never be induced to touch up a piece begun in tapestry dyes with oils; it is not only a

pitiable exhibition of failure, easily recognizable, but it precludes the possibility of steaming—a process not only necessary to fix the dyes, otherwise fleeting, but calculated to soften and harmonize the painting in a marked degree. The most brilliant white is obtainable by simply leaving the canvas to do duty for the high lights, the shadows being put in with gray already prepared, and sold in the set of twelve colors; a very short list, but more than enough to paint the most elaborate designs. The colors are combined with a special medium sold with them, and absolutely indispensable for genuine tapestry painting. Gray can be made by mixing yellow, indigo blue, cochineal and a very little sanguine, but it saves much trouble to buy it ready prepared, using it as the foundation color for shadows in white drapery. A slight glaze of any required color can be worked over it for reflected lights taking color from proximate objects. The prepared gray is really invaluable also as a foundation color for stonework and marble, other tints being run into it with ease wherever they are called for. In toning down tints that are too garish in themselves, it is also most useful; for instance, added to ultramarine blue, startlingly bright in itself, it forms a delicious shade known as electric blue, a color very often seen in Gobelin tapestries. Mixed with yellow, gray serves to make a beautiful pale yellow green, like that obtained by mixing ivory black and lemon yellow or lemon chrome in oil or water-colors. By increasing the proportion of gray a delightful neutral green is produced, most useful in foliage. The brightness of some of the tapestry dyes when used pure amounts to crudity, and how to avoid crudity in their paintings is generally the chief question with beginners. In a future article on the subject of tapestry painting, I propose to give useful hints on the mixing of colors, calculated to lessen the risk of crudeness for those who are unaccustomed to handle the Grenié dyes, which are of extraordinary strength. E. H.

ALMS-BASIN.

ON page 27 will be found a beautiful symbolic design, the centre decoration taking the form of a cross composed of the leaves of a species of palm, "Palmata." The border or wreath surrounding the cross is made of the laurel leaf and berry. For the wood-carver, this basin should be turned of quartered oak. Any wood-turner will turn one for fifty cents. The wood-carver should find little difficulty in carving this bowl, as the relief is very slight. It will be as well to use a concave repoussé punch for the heads and berry, cleaning away the edges of the impression with a skew chisel. A fine matting might be put in for the ground. Give two or three coats of raw linseed oil, apply with a brush, allowing it plenty of time to soak in; then polish with a piece of soft wood made smooth. The harder and longer it is rubbed the better will be the polish. If the design is used for repoussé work, a spun metal dish must be procured. A plain brass dish can be purchased for \$5 from any of the ecclesiastical art furnishers, polished ready to be chased. The polished surface of the dish should be coated with a thin gum, made of dextrine, a little whiting, and a few drops of ammonia. This will give a tooth for the pencil or transfer paper, and will also take off the glare. The laurel border may be omitted and an inscription put round. The space between the beginning and end of the inscription can be filled in with a circle and "PX" inside. These dishes are not backed up with cement in the ordinary way. They have an iron ring or hoop a little larger than the basin and about three inches deep to act as a wall for the cement. The dish is placed face downward on a flat place with several thicknesses of newspaper under it, this being done to keep the cement from running under the wall. The ring is put over the dish, and the composition is poured in on the back of the dish till the ring is full; by this method the air bubbles are prevented. The ring, basin and cement form one solid mass. When cold the paper is torn away and the basin is ready to be worked upon, and when not in use it needs only to be turned over to prevent the metal from leaving the cement during absence. Remove the cement by a blowpipe or by striking, with great care, the iron ring with a hammer. J. W. VAN OOST.

TREATMENT OF DESIGNS.

"THE MILL-POND" (COLOR PLATE NO. 1).

It will be noticed that the general tone of this charming landscape, by Mr. Kruseman Van Elten, is very delicate. The greens should be kept pure throughout, even in the shadows, which, it will be observed (though dark), are less brown in quality than those of the adjacent house, though apparently having the same value.

The delicate blue and gray tones of the sky are reflected in the water, but will there be found grayer and somewhat darker in quality. In painting the greens observe particularly the difference between the distant trees, the foliage in the middle distance and the comparatively brilliant tone of the grass in the immediate foreground.

This is most important in rendering the aerial perspective. The distant houses, it will be also noticed, are less distinct in line and grayer in tone than in the foreground.

Begin by sketching in carefully the leading lines of the composition with charcoal, and then block in the general effect of light and shade in large and simple masses, leaving the smaller details for the final painting. The colors needed for the sky are as follows: For the gray clouds, white, yellow ochre, vermilion, raw umber and a little cobalt, in the deeper parts adding

moist colors prepared in tubes, which may be used in the same combinations as given in the directions for oil painting, with a few exceptions, as follows: Rose madder instead of madder lake, lamp-black instead of ivory black, and cobalt blue may be used instead of permanent blue. The other colors will serve with the usual water-color treatment.

PANSIES (COLOR PLATE NO. 2).

FOR the purple pansies use madder lake, permanent blue, white and a little yellow ochre in the shadows, a little ivory black with a little madder lake and permanent blue. For the yellow pansies use light cadmium for the palest leaves, with white and a little ivory black. For the deeper tones substitute deeper cadmium. The purple centre tones are painted with the same colors as the purple pansies. The sky should be painted with permanent blue, white, a little light cadmium, a little madder lake and a very little ivory black, with raw umber, madder lake and ivory black toward the horizon.

For the grass use permanent blue, white, cadmium and madder lake, qualified with ivory black. In the shadows add a little yellow ochre and a little less cadmium.

ARROW-HEAD (COLOR PLATE NO. 3).

ALTHOUGH a small flower, this is one of the most beautiful for china decoration. Arranged in a border around a plate or in sprays thrown across it or on a medium-size vase, represented as growing up from the bottom, the effect is very fine. The design for a plate may be drawn in with Indian ink and tinted with any one of the well-known makes of vellum or ivory tints, for Royal Worcester grounding. Take off the tint from the design and outline with red brown. Put a very light wash of mixing yellow over the centre of the flower, and shade the petals with gray made by mixing pearl gray and dark green No. 7. For the centre of the flower use silver and orange yellow.

The leaves of the arrow-head, the shape of which suggests the name of the flower, are very beautiful. Use for the high lights deep blue green, and shade with the different greens, giving a variety to the foliage. The greens used in the design are deep blue, olive, moss, brown and dark green No. 7.

PANSY DESIGNS FOR CHINA PAINTING.

MOST of the designs given in the supplement for needlework are eminently practical for china decoration; this is especially noticeable in the pansy set, every individual piece forming motives for a variety of articles. These designs should therefore be very acceptable to those busy in the preparation of Christmas and New Year's gifts. We would suggest that the circles of pansies, besides being suitable for dessert and tea-plates just as they are, could be scattered over either a large or small surface. It may be noted that every flower is different, so there can be no monotony. For a cracker-jar the smallest dolly pattern would form a beautiful centre for the lid, and if the lid be large a wreath of blossoms could be added around the edge, while for the body of the jar the flowers of a larger size might be powdered on. Such treatment serves equally well for butter-dishes, ice-tubs, tea-sets, trays, fancy dishes of all kinds, and bonbon boxes; also for bureau sets. The various sizes of the flowers saves all trouble in enlarging or reducing to suit the different shapes, large and small, in sets of china.

For a tea set, the square mat with its ribbon bow-knots may be adapted for the tray; wreaths of small pansies may be placed at the edge of the cups, separate flowers may be scattered over the saucers, teapot, cream-jug and sugar-basin, the tiniest design being reserved for the lids. Both the small pansy and cornflower design would answer to ornament round butter-plates. Pansies are among the easiest and most effective blossoms to reproduce on china, and the following palette in Lacroix colors will be found both simple and efficacious. For yellow pansies, shading to golden

brown, begin with a thin but even wash of mixing yellow over the whole surface of the pure yellow parts of the flower. When thoroughly dry, deepen in parts with silver yellow, but beware of this color, as it strengthens in firing. Shade with silver yellow and ivory black mixed with a touch of deep blue green, or use neutral gray. For golden-brown petals, wash over with yellow ochre, not too pale, because it fires out considerably, strengthening and shading with chestnut brown and dark brown. For the purple petals, mix a little deep blue green with light violet of gold for the first wash, and strengthen and shade with dark violet of gold mixed also with deep blue green. If these colors are not easily obtained a very good substitute will be found in a mixture of ultramarine blue with purple No. 2. We do not advise attempting deep coloring such as nature gives in many of the infinite varieties of this flower, but rather would advocate a delicate suggestion of the natural coloring. Real flowers not being available at this season of the year, we would call attention to the colored study issued with this number. It should be a great help as to tone, and detail in coloring, which can be modified where too rich and deep.

For the stems and calyx, set a palette with moss green J for the light first wash, and to avoid monotony, mix with deep blue green to alternate with the yellow tint. Shade with brown green, accentuating with dark green No. 7. The twelve fruit and flower designs afford charming motives for borderings in gold, silver or bronze. The fruit set is especially suited for raised work. Small ornamental vases and pieces of all kinds are also beautiful treated in metals only with a very delicate gouache tint as a ground to set them off. It is a good plan if within easy reach of a kiln to have the tint fired before putting on the design where raised paste is to be used.



"THE TROUBADOUR." FROM THE PAINTING BY WATTEAU.

ivory black and light red. The blue tones, which must be kept delicate and pure, are made with permanent blue, white, a little light cadmium, a little madder lake and a very little ivory black. The same colors may be used for the water, with the addition of raw umber. The distant greens may be painted with permanent blue, white, cadmium and madder lake, qualified with ivory black. In the shadows yellow ochre is added and less cadmium is used. In painting the foreground greens much warmer tones are necessary. For these mix Antwerp blue, light cadmium, white, vermilion and raw umber in the local tone; in the shadows use raw umber, light red, medium cadmium, with a little Antwerp blue. The pale bluish touches seen in the highest lights may be made with permanent blue, white, rose madder and light cadmium, with a very little ivory black.

These same colors will serve in painting the tree, with the addition of more raw umber in the local tone. Burnt Sienna and ivory black will give the color of the deepest shadows beneath the branches. For the barn the general tone may be painted with raw umber, white, yellow ochre, light red and bone brown. For the warm patches on the roof use madder lake with yellow ochre, qualified with raw umber. The deep shadows within the doors and under the eaves may be touched in with burnt Sienna, yellow ochre, raw umber and a little permanent blue. Use fine sable brushes in painting the branches of the tree and draw them carefully, using bone brown in the darker tones and yellow ochre, white and raw umber in the highest lights.

FOR WATER COLORS.—Use Whatman's rough water-color paper. Wash in the sky first, then the general tones of the landscape, using large brushes for the first washes and fine sable for the careful drawing and smaller details. The best colors are the

SPOON OR PIPE-RACK.

THE "souvenir spoon" rack design given last month can be made in any wood of fine grain or in enamelled cherry. The decorations may be done in full palette or in gilt, either flat or in relief. The columns may be in turned wood or in brass, or may be gilded or silvered. The piece can be used as a pipe-rack by altering the shape of holes and, if necessary, by increasing the height from shelf to shelf.

THE COLLAR-BOX DECORATION.

THIS design would serve equally well for a cracker-jar or ice-tub. The surface of a cylindrical form drawn for a working design in elevation, as here represented, gives exactly one third of the circumference; in order, therefore, to cover the given space sufficiently, it is necessary to introduce the single flower intended for the lid on either side of the jar, making the larger group appear on the front and back. Turn the single flower partly around so that it will fit in, making the stems start from the base of the jar instead of being horizontally placed. This particular design gives scope for a popular, novel and artistic style of decoration. The style referred to has already been mentioned in the schemes given for decoration in recent issues. It consists in putting on a delicate ground tint of the same tone of color used for the flowers. Ivory yellow will best serve the purpose in this instance. This pale tint will not interfere with any of the after coloring, therefore it can entirely cover the jar and lid except where gold is to be introduced; under the gold it must be erased. Gold should be painted on the base, around the rim and on the upper portion of the sides of the lid, wherever the conventional forms are distinguished by being represented, while the gold should be raised. When the tint is thoroughly dry, go over all the petals of the flowers with a very thin, clear wash of silver yellow. This wash must also be allowed to dry, in an oven if possible. Take chestnut brown for the dark markings; afterward accentuate the same with dark red brown, being careful not to carry the red brown to the extreme edges. The disks may be painted with a mixture two thirds red brown, one third dark brown No. 4; they should be outlined with gold. The foliage and stems should first have a wash of apple green, afterward shaded with brown green, being outlined and veined with chestnut brown.

LITHOGRAPHY FOR ARTISTS.

THE movement for the revival of lithography as an art for artists is making progress that we expected it would make in France. There is no reason but the apathy of the men themselves why it should not also succeed in this country. We need not expatiate upon the advantages which the process offers to artists. It is of all the most autographic mode of printing, and that which leaves the artist freest. It offers no special difficulties like etching, and, unlike the half-tone processes, it reproduces perfectly.

We have before us at this moment the first volume of the new quarterly album of original lithographs published by the Society of "Peintres-Lithographes" of Paris, for which our acknowledgments are due to the Messrs. Frederick Keppel & Co., the American agents. It contains examples of Chéret, Marcellin Desbouts, H. P. Dillon, Geoffroy, Frédéric Jacque, Lepère, Paul Leroy and other artists. Not only the subject, but the method also varies with almost every plate. Chéret's "Comédie," a clever and effective "poster" in miniature, is first on the table of contents. It is dashed in with a few lines and a few broad values. Desbouts' work is a portrait of himself, roughly sketched with the crayon only. Dillon's contribution is a reminiscence of "Mardi Gras," a clown's head in a circle of shadow, framed in by dissolving views of ballet dancers and pedestrians lost in the streets in a snow-storm. Dinot furnishes a study of a baigneuse. A similar subject, but an interior, is contributed by A. Lanois, and it is most interesting, from a technical point of view, to compare the treatment of the flesh, broadly and rather loosely hatched with the point, in the first, with the water-color effect that has been obtained in the second by going over the crayon with a brush or a wet rag. We may say that we prefer the more direct process, for we do not think that any other quality attainable in lithography quite compensates for loss of the transparency that is natural to it. The best things in the album, however, are the "Étude d'Enfants," by Geoffroy, two delightfully infantile heads lit up by candle-light, and F. Jacque's "Idylle," a very modern and peculiarly "Frenchy" idyl in a cabaret. "Frenchy," too, but in a much worse way, is Willette's "Christ à la Colonne." It is time that this crazy artist was shut up in an asylum. Lepère's contribution has also something horrible in the motive, but it is treated sanely and decently. It is a crowd on one of the Paris bridges gazing into the river, where some unfortunate has gone down. We commend the album to American artists as showing what a variety of effects may be attained in this neglected art of drawing on stone. We hope to see them take the matter up.

THE Grafton Gallery, which will open in December with an exhibition of modern British and foreign pictures, will, when completed, be one of the finest picture galleries in London. From the marble entrance a view of the full suite of galleries is obtainable. Underneath the whole length of the galleries there is a splendid banqueting room.

NEW PUBLICATIONS.

OLD ITALIAN MASTERS, engraved by Timothy Cole, is, for certain reasons, an important book, not to be confounded with other collections of engravings, whether on wood or steel. These reasons are, briefly, that Mr. Cole is particularly sensitive to certain qualities belonging especially to painters of the Florentine school, which have received scant recognition from line engravers, and that he joins to his command of the graver a happy talent for verbal description, and has written his own commentary on his work and on the masterpieces that he has chosen to illustrate. That Mr. Cole is not one of those who mistake the nature of their gifts is evident from his prefatory "Note," in which he describes at length what engravers mean by color, and the expedients to which they resort to obtain it, rendering exciting colors, like red, by open, broken textures, and quiet colors, like blue, by flowing and even lines. Wood-engraving has always excelled, as he tells us, in rendering effects of brilliant, glittering and broken color. If one were to select the typical wood-engravings that give anything more than linear indications of form, he would find that this has been the case from the time of the earliest block-books to the present day. The smoothly flowing black line has never anything like the expressive value of the interrupted white line. This is as apparent in Mr. Cole's work as in any other. His technique is extremely varied, but his best work, technically, is that in which the white line preponderates. The sparkle of gold mosaic in the "St. Agnes," from Ravenna; the gleam of em-

excellent head after Francia; the Sibyls, "Delphian" and "Cumæan," of Michael Angelo; Titian's "L'Homme aux Gants;" and Giorgione's "Knight of Malta." In these works the engraver has acquired, it seems to us, a complete command of his means and a thorough understanding of what to do with them. For subtlety of expression, strength of color and decision of handling they are not surpassed.

Mr. W. J. Stillman has supplied, from Vasari and other authorities, notices of the lives of the painters represented. (The Century Co., rich cloth, gilt top, \$10.00.)

ENGLISH CATHEDRALS, by Mrs. Schuyler Van Rensselaer, illustrated by Mr. Joseph Pennell, is a large and handsome volume, in which the subject is treated of with knowledge and a breadth of view not to be met with in most works of the sort. It will doubtless come into the hands of almost everybody who is interested in church architecture, and will have, we hope and believe, a marked effect in spreading a just appreciation of what is excellent in Gothic architecture. Yet the reader must be on his guard against certain inconsistencies, the origin of which is explained by the author in her preface. It seems that she undertook the work without a thorough knowledge of what Gothic is in its birthplace and true home, North Central France, the birthplace, also, of the French language. As everybody knows, architecture has always been an imported art in England. It is not, however, always acknowledged that it has uniformly suffered a degradation rather than a development on crossing the channel. Mrs. Van Rensselaer began her work with the feeling, rather than the belief, that among the English cathedrals there were examples of Gothic of the first class, and that these were

buildings in which English taste had assisted in the creation of an insular style, which might stand comparison with that of the Isle de France. A recent tour on the Continent and the reading of Mr. Charles H. Moore's "Development and Characteristics of Gothic Architecture" have induced her to alter that opinion, but not to abandon it altogether, as she should have done. She still regards the English "Decorated" or "Perpendicular" as a true Gothic style. It is really an unintelligent, but sometimes effective modification of the Norman. The usual English term, to which she objects, is the proper one to describe it. If the early English is simply Norman, with the borrowed pointed arch, the "English Perpendicular" is the same style lightened and decorated after the advanced Gothic of the Continent, but without ceasing to be structurally Norman. The author's efforts to treat this as a consistent, native style cannot but considerably impair the value of her book to students of architecture.

But though it is useless to look for a distinctive and logical English style, the great English cathedrals are extremely interesting historically. That strong conservative instinct which in so many instances has taken the place of taste in England had prevented even the Normans from making a clean sweep of the institutions and arrangements that preceded them. Mrs. Van Rensselaer points out that certain peculiarities of the great English churches are in all probability survivals of British—that is, Celtic mode of building. Again, both in Anglo-Saxon and in British times the church, with its dependencies, was like a settlement in the wilds, a real centre and fountain of civilization, not, as on the Continent, merely one factor substituted for another in a civilization already complete. Hence the great enclosures, impossible in continental cities, in which many English cathedrals still stand, with their chapter-houses, colleges, dwellings, granges and fortifications, effectively walled off from the city which has grown up beside or around them. Then, too, we have in the same building bits of pure Norman, of pure Gothic (the work of French architects), and of all sorts of compromises and makeshifts, extremely interesting as a sort of anecdotal history in stone. This sort of interest Mrs. Van Rensselaer understands and makes the most of, and her book is in consequence very agreeable reading.

As picturesque bits in the landscape, those English cathedrals have a charm of their own, which it has fallen to Mr. Pennell's share to illustrate. He has pictured the tall tower of Canterbury, seen across the Stour and over the trees of its green "close;" the fine Norman front of Durham on its wooded hill; the three spires of Lichfield, reflected in its calm pool; Lincoln, towering above the smoke of factory chimneys, and Ely, looming up across the fens. He has found much that is picturesquely if not architecturally beautiful in nearer views also: in the moat of Wells, and its octagonal chapter-house; the high cross of Winchester; the cloister of Gloucester, and the carved screen of York. St. Paul's is the last of the twelve cathedrals described in the volume, and Mr. Pennell shows how it looks from near and from far, in rain and in fog, inside and out. (The Century Co., \$6.00.)

WHERE ART BEGINS, by Hume Nisbet, is a collection of essays, some of a practical nature, others theoretical or autobiographical. It seems that Mr. Nisbet is the son of a photographer, and that his first efforts in art were in the way of painting screens for backgrounds. From this he has advanced to scene-painting, decorating and book illustrating. At an early age, a love of adventure led him to the South Seas, where he imbibed a respect for the principles of savage art and for the primary colors which must grievously shock South Kensington. On all these matters he has much to say; but as his principal hobby seems to be artistic photography, and as that is just now leaving the



"THE FÊTE CHAMPÊTRE," FROM THE PAINTING BY WATTEAU.

broidery and jewelled work, the striped and barred feathers, the backgrounds strewn with flowers in the engravings after Fra Angelico and Benozzo Gozzoli come very near perfection. That the engraver greatly enjoys this brilliant detail of the early painters is plain from his notes, in which he dwells on the minute finish and the effects of vibrating color which have escaped his graver. For this reason his "notes" have a very decided value. We have no hesitation in saying that, so far as they go, they are the best descriptions ever written of the paintings to which they refer.

In his use of smooth tints Mr. Cole is not always so happy. In many examples the line in his broad spaces is scratchy and confused to a painful degree. Toward the end of his work, however, he seems to have conquered this fault, and in two or three instances the line is too mechanically even and regular. But it would be wrong to regard him as a mere technician. In addition to his uncommon feeling for quality of color he has a talent for rendering expression second to none. This, too, is principally a matter of feeling. Much of the work in his engraving of the "Annunciation," after Fra Angelico, for instance, is decidedly weak, and the same is the case, to a less degree, in the other two examples of this painter, a detail from the "Last Judgment," at Florence, and the figure of Christ, from the "Christ Enthroned," at Orvieto. But the result, though it has been felt and "fished for" rather than obtained by knowledge and skill, is very fine. Something of the grandeur as well as the sweetness of Fra Angelico is reproduced, so far as we know, for the first time. The three engravings after Botticelli—the "Madonna and Child," in the Louvre; the Three Graces, from the "Allegory," in Florence; and the enigmatical head of Flora, which we would rather call Vanity, from the same, are very different in manner and treatment, the last being the boldest example of white line work in the volume, and the first mentioned the extreme example of the modern tendency to lose the line altogether in masses of soft shading. This Madonna and the engraving of Raphael's "Maddalena Doni" have the fulness of relief and the softness of a mezzotint or a lithograph; but these qualities have been gained at the expense of those more peculiar to wood-engraving.

The gem of the book is the engraving of Leonardo's "Mona Lisa." It suffers, perhaps, more than any other from the shininess of the paper on which the blocks have been printed and the too even distribution of ink which is inseparable from steam printing, but it deserves to be reckoned among the masterpieces of wood-engraving. Very high praise must be accorded to the

condition of a hobby and becoming quite a serious matter, we judge it best to devote all the space at our disposal to a review of his ideas concerning it.

As is well known, the early, imperfect methods of photographing occasionally gave results which artists regard with admiration. But as cameras and processes were perfected, the host of photographers turned their attention to getting rid of all those happy "flukes" and inequalities which represented with a happy exaggeration what opticians are pleased to call the imperfections of human vision. To secure a print full of staring detail, every object as distinct as every other object, became the photographer's ambition. But now, in many cases, photographers are trying to imitate the effect of those early unpremeditated flukes. The direct competition of half-tone photographic plates with wood-engravings in illustrated books and magazines has made it necessary to bring a little art into the business. So long as the photograph was a thing apart, the public accepted it as perhaps even better than art, and it was thought that it would probably kill off all forms of art work in black and white; but no sooner was it brought directly into contrast with the most modest of these arts than the same public required that it should be assimilated to them as much as possible. It was then suddenly discovered that the camera and the printing box were not to be regarded as automatic machines, but as instruments of some range and delicacy, by means of which the operator could give an artistic interest to his productions. Mr. Nisbet hopes for an arrangement of lenses which will allow the photographer to play with his subject; but meanwhile, if his subject be an indoor one, he has all the resources of screens and shutters, of various sizes, shapes and degrees of opacity, by means of which he can light his subject as he will, and vignette it, or shut out much or little of it, as pleases him. These means are pretty well known, not only to photographers, but to the general public. But in landscape photography one can do nothing in the way of controlling light. One can only watch for an effect and secure it instantaneously. The artist's work here begins with the printing or with the preparing of the negative for printing; and the extent to which it can be carried is very little understood. Mr. Nisbet enumerates the principal "tricks." There is modelling by means of cross-hatching with the point, which gives darks, and with Chinese white, which, being opaque, gives lights in the proof. This may be carried to any extent, and the result may be as truly the artist's own as if he had worked with pen and ink or crayon over a silver print. Besides this, in printing parts of the plate may be shadowed more or less, and for a longer or shorter time, with results analogous to those obtained by "stopping out" in etching, but which may be much more delicate.

If it is desired to fix the attention on some particular point, clearly brought out in full relief, and, to that end, a blurred effect is desired elsewhere, that blurring may be obtained by the use of a second negative, taken from a slightly different point of view, as if for a stereoscope. But the part or parts that are to appear distinctly are to be wiped away from the extra negative, which in printing is to be superimposed upon the other. Where the light has only one image to print, that, of course, is rendered perfectly; but where the two impressions overlap there is confusion, an effect which comes very near to that of ordinary vision. By a modification of the same process, an interesting foreground may be substituted for a tame one (provided the two were taken under the same light), and figures or other accessories may be introduced. Obviously, there are great opportunities for a clever and artistic printer.

Mr. Nisbet's book contains many practical suggestions on the imitation of woods and marbles, on book illustration, and kindred topics. Unfortunately, he is a very diffuse and unsystematic writer, and his grains of wheat require to be sifted from a good deal of chaff. The illustrations may be taken as examples of the various photographic-engraving processes for relief printing. (Charles Scribner's Sons, \$2.50.)

ARCHITECTURAL RENDERING IN SEPIA, by Frank Forest Frederick, Professor of Industrial Art and Design, University of Illinois, includes a number of admirably printed reproductions of sepia drawings of buildings. The Colosseum at Rome and the Temple of Olympian Jupiter at Athens accompany elevations of modern business and residence buildings. There is a short introduction, and separate essays on chiaroscuro, composition, handling and materials, as well as directions for exercises. Altogether this is a very useful work. It is a large volume, handsomely bound in cloth. (W. T. Comstock, \$5.)

THE PORTFOLIO for October has for frontispiece a reproduction of a drawing in red chalk of three English damsels, each with a rose in her hand. The original is by D. G. Rossetti, and he called it "Rosa Triplex." A fine photograph of a "View in Venice," by James Holland, and an etching of "Gray's Inn," by Herbert Railton, are the other full-page illustrations. An article on "Gardens," by Mrs. Henry Ady, is illustrated with some curious views of clipped box and thorn hedges, and others of more naturally treated lawns. Mr. F. G. Stephens writes the opening essay on Rossetti's drawing. Our readers are familiar with the admirable critical writings of Mr. Hamerton, editor of *The Portfolio*, through our frequent references to his opinions in various departments of the graphic arts. If they wish to know him better they would do well to subscribe for this beautiful art periodical. (Macmillan & Co.)

BIOGRAPHY AND HISTORY.

THE DUCHESS OF BERRY AND THE COURT OF CHARLES X., by M. Imbert de Saint-Amand, is a continuation of the volume, previously noticed by us, in which the same author has traced the earlier life of his subject. The present volume is principally taken up with a detailed account of the court festivities on the occasion of the coronation of Charles X., and with the travels of the court in the south and west of France. A forthcoming volume will deal with the Revolution of 1830. A portrait of the duchess, in turban and feathers, is printed as frontispiece. (Charles Scribner's Sons, \$1.25.)

THE STORY OF COLUMBUS, as related by Elizabeth Eggleston Seelye, steers a middle course between the poetical exaggerations of Irving and the unpoetical exaggerations of some recent biographers. It shows the man with

his faults, but also gives him due credit for his virtues. The special feature of the book, however, is its illustrations, which have been drawn by Miss Allegra Livingston, in most cases from photographs of existing buildings and relics of the discoverer or of his time. These drawings, and others of a more imaginative character, appear to have a good deal of merit, but, we must add, they have been rather poorly printed. The volume, which is the first of a series to be devoted to American history, is neatly bound in illuminated gray cloth, and has an attractive appearance. (D. Appleton & Co., cloth, \$1.75.)

LEADERS INTO UNKNOWN LANDS, a fascinating little book by Arthur Montefiore, F.G.S., F.R.G.S., gives in brief and lucid style the histories of the six greatest explorers of modern times. The book is dedicated by Mr. Montefiore to the "general reader," and we may add that the simple diction and the clear and concise manner in which he has compiled his facts commend it equally to young and old. His heroes are Livingstone, Burton, Stuart, Wallace, Stanley and Nansen, and in cordially recommending this work we regret that space will not permit us to do it the justice it so richly deserves. (Thomas Whitaker, cloth, \$1.25.)

ENGLAND AND ITS RULERS, by H. Pomeroy Brewster and George H. Humphrey, is a compilation on the Gradgrind system, which we do not doubt has cost its authors considerable trouble, but the use of which we cannot imagine. Long lists of names, titles and dates, extending in some instances over several pages, make a considerable part of the volume. The authors seem to set a very extravagant value on unconnected and sometimes quite unimportant facts; who cares to know when William Babington, chief justice of Common Pleas, died, if his death be more memorable than any event in his life? Of what consequence can it be to any one to know that the Princess May, great granddaughter of George III., is the seventy-second in the line of succession to the crown of England? The authors claim that they have written with the idea of "disengaging from the great mass of facts those which relate to the permanent forces of the

a very handsome one, in dark red, olive and gold, and is protected by a red outer cover with gilt lettering. (Houghton, Mifflin & Co., \$5.)

AFLOAT AND ASHORE IN THE MEDITERRANEAN is the bright, amusing and interesting record of another unconventional journey by the author of "A Tramp Trip," Mr. Lee Meriwether.

The book might be read with pleasure by many even without the prison statistics, which, though they contain much valuable information, are undeniably wearisome at times. However, Mr. Meriwether's point of view is always delightful in its originality and freshness, while the personalities of himself and two companions are infinitely winsome and amusing, as evinced in their numerous adventures by sea and land.

Poor Perigarde may not have been of much use in compiling statistics, but as an indefatigable seeker after a "soul's mate" among stranger peoples he is simply unrivalled; he has our best wishes when he encounters the *fräulein* and happiness in Sicily.

The best features of the book commence with the eventful bicycle trip along the Riviera, Genoa, Pisa, and through numerous isolated, quaint little villages almost to the gates of the "Eternal City;" then follow the chartering of the "Principe Farnese" at Naples and the ensuing delightful cruise along the Italian coast, touching at Sicily, to the Grecian Islands and Athens. The preceding part, which is devoted to Spain and Portugal, is less successful. The author, for instance, does not echo the sentiment of the bulk of intelligent travellers when he says: "I found Seville rather disappointing. It cannot be compared with Lisbon." Such criticism smacks strongly of provincialism, or, at least, a lack of artistic appreciation.

Mr. Meriwether's Spanish expressions occasionally need disentangling from the Portuguese. But these slight defects are not perhaps of serious moment in an otherwise admirable book of travel. (Charles Scribner's Sons, illustrated, \$1.50.)

SPANISH CITIES, WITH GLIMPSES OF GIBRALTAR AND TANGIER. Few travellers of the present day can tell the

tale of their wanderings, wherever they be, with more delightful finish and charm than Dr. Stoddard of *The New York Observer*. This latest record of his journeyings abroad is perhaps the most admirable work he has yet written. Certainly it is the most interesting, exhaustive and reliable book on Spain before the public to-day.

Dr. Stoddard writes from the standpoint of the man of culture in its true meaning; he does not dilate unduly on art, Andalusian types of beauty, or bull-fights; but there is room for everything that would attract the attention of the average intelligent traveller.

The historic peninsula may be said to have lost its old-time distinction of comparative remoteness from the "beaten track;" also those picturesque, gossipy little native inns, or "fondas," and the lumbering, creaking, mule-driven "diligencias" are fast becoming an unfamiliar sight in the land that Washington Irving knew so well. Now, alas! one is obliged to put up with railways, modern conveniences, luxuries and first-class hotels well-nigh everywhere.

As a natural result Spain is becoming more and more overrun with English and Americans every year, and books of travel innumerable have been published within the past decade. It is impossible here to allude to all the salient beauties of the present volume, but let the reader be prepared for some especially exquisite bits of description in the eleven fascinating chapters on Seville and Granada. One can hardly conceive of more faithful or perfect pictures of these two incomparable cities, in which are enshrined the most beautiful relics of Moorish art in the world, and where, in Seville at least, is found one of the three most magnificent examples of Gothic architecture in Europe. Surely a worthy and noble inspiration for the sympathetic and genial author of "Spanish Cities." (Charles Scribner's Sons, illustrated, \$1.50.)

NATURE.

In his *RECENT RAMBLES*, Dr. Charles C. Abbott, who is the author of several books of essays on out-of-doors subjects, deserts, for a time, his happy hunting-grounds along the Delaware for the mineral region of New Mexico. He did not go there to prospect for copper, however, but to investigate the habits and mode of life of new birds, plants and insects. We learn that the tarantula is a timid creature; that he cannot bite through a kid glove; and that he has only one or two minute drops of poison at his disposal. The broad-tailed humming-bird does not compare with our familiar ruby-throat. The cactus-wren, who shoots in and out among the prickly branches with impunity, was the most entertaining acquaintance that he made; and, on the whole, the reader is not sorry to return with him, after a few chapters, to New Jersey and its Indian village sites, "caches" of jasper arrow-heads, its philosophical tramps, its innocent snakes, and its sadly degenerate backwoods men. A land in which an old hair-brush is religiously preserved as a family relic, and is fought for at auctions, is primitive enough for most of us; and we are something of the Western man's opinion about Indians—Dr. Abbott's dead ones are good enough for us. Illustrated. (J. B. Lippincott Co., \$2.00.)

THE BEAUTIES OF NATURE, by Sir John Lubbock, has probably been called out by the success of his former book, "The Pleasures of Life." It is largely made up of quotations from Ruskin, Darwin, Humboldt, Bernardin de St. Pierre and other famous authors, and his own well-known experiments with bees and ants are not forgotten. Every two or three years there is a need for a compilation of this sort, by means of which those who do not care to keep themselves informed from day to day, or from month to month, of the progress of science, can, as it were, catch up with the times in a few hours' reading. It is well that such work should be performed by one who is himself a scientific investigator of some repute, and a man of a conservative turn of mind. Whoever desires to take up a perfectly safe, yet not too backward position with regard to the natural sciences will find that this is the book that he requires. It has very little to do with beauty as artists conceive it, or, indeed, with any other sort of beauty. The principal topics are Animal Life; Plant Life; Mountains; Water; The Starry Heavens. There are many illustrations, about half of them new. (Macmillan & Co., \$1.50.)



ILLUSTRATION FROM "RECENT RAMBLES." (J. B. LIPPINCOTT CO.)

nation." But, even if they have done that, they have failed to make the relation apparent. And it seems from the above examples and many others that might be adduced that their great mass of facts might still be lessened by very much without any serious loss. (S. C. Griggs & Co., Chicago.)

MR. FRANCIS PARKMAN'S THE OREGON TRAIL may as well take its permanent place as an historical narrative. This is the fifth edition of the work, and since the first was printed, the Western States and territories have sprung up, have been filled with cities and connected by railways with the rest of the Union. Mr. Parkman and a friend, Mr. Quincy Shaw, set out from St. Louis in April, 1846, steaming up the Missouri to the rendezvous of the Western-bound caravan at Independence. Here, and at Westport, in Kansas, a little farther on, they met plenty of Indians, some Spaniards, and a few French hunters from the Rocky Mountains. At Westport they joined another party of tourists. At Fort Leavenworth they "jumped off" into the wilds, equipped with provisions for six months, and immediately got astray. Muddy rivers, tangled brushwood, wolves, kicking mules and thunder-storms burst upon them all at once; and the chapter of accidents thus begun is not finished until the close of the book. The trappers, guides, Indians and buffaloes that cross its pages have disappeared. There are still some grizzly bears, but they are said to have grown afraid of rifles. As the author says, "The Wild West is tamed, and its savage charms have withered." But we have here a true picture of how it looked when it was still wild. This edition is illustrated by Mr. Remington with many half-tone and pen-and-ink drawings, some of the former very neatly printed in tints. In its cover of leather ornamented with arrow-heads, tomahawk, pipe and Indian hieroglyphics, the book will make a desirable addition to any library. (Little, Brown & Co., \$4.)

TRAVEL.

CHARLES DUDLEY WARNER'S IN THE LEVANT, though written some seventeen years ago, is still one of the most interesting of books of Eastern travel. What the writer saw in Jerusalem, Damascus, Constantinople and Athens has, of course, been seen and described by many others; but there is something peculiarly refreshing about Mr. Warner's point of view. Even when he gives us ancient history and modern topography out of his guide-book, the well-known statements appear like new discoveries. A real discovery he did make in his dragoman, Mahomed Abd-ul-Atti, a person of infinite jest and of fathomless sentiment whose tomb, he tells us in the preface to this new edition, he visited last year in Cairo. He still lives, and will live forever in Mr. Warner's pages. This two-volume edition is beautifully illustrated with photographs, including a portrait of the author, which serves as frontispiece to the first volume. The cover is

HOLIDAY BOOKS FOR THE YOUNG.

BIMBI, stories for children, a book bound in écru linen and artistically decorated with sepia tints, contains nine charming fairy stories, and as many fine, full-page illustrations. It is not easy to imagine the dashing Pegasus of "Ouida" trotting along at a safe, quiet gait suited to children; yet here he is, as kind and trustworthy as can be. Those who are well acquainted with him can detect some of the characteristic fire in his eye occasionally, but he knows he is in the hands of children, and he will be as true as steel. (J. B. Lippincott Co.)

THE ADMIRAL'S CARAVAN is a story the scene of which is laid in Dreamland. A little girl, Dorothy, a camel, a robin, a stork, a wooden admiral and a Highlander have a good deal to do and say during the progress of the story, and some of them make their observations in verse. Charles E. Carryl, the author, has imitated more closely the style of "Alice in Wonderland" than is commendable, but that will not be obvious to children, who will delight in the story and in Reginald Birch's spirited illustrations. The verse seems to us the best thing in the book. The song of the mouse is a piece of genuine poetry, and the lament of the camel is a bit of genuine humor. The volume is bound in gray cloth, with a cover in gold and colors. (The Century Co., \$1.50.)

NORA PERRY'S A ROSEBUD GARDEN OF GIRLS will be a pleasing book for girls of ten years of age, more or less; and it teaches several wholesome lessons in an unobtrusive way. The questions of social distinction that little girls get hold of very early are settled with a good deal of tact. Some of these questions are involved in the first and longest story, "The Cottage Neighbors;" others, in "Bessie at Boarding-School." "Maidie Grey's Afternoon Tea" is very suggestive to those who are likely to make mistakes in doing works of charity. We have named three of the stories, and there are three more equally good. All are illustrated by F. C. Gordon. (Little, Brown & Co., \$1.50.)

MAID MARIAN AND ROBIN HOOD reappear, introduced by J. E. Muddock. The child who grows up without reading stories of Robin Hood is sadly defrauded. In the first few pages of this new book, we have a bit of faithful biography; then an account of May-day in merry England in the twelfth century. All through the book, whether in tales of romance or adventure, the historic value is well brought out. There are twelve pleasing, full-page illustrations by Stanley L. Wood. (J. B. Lippincott Company, \$1.25.)

AN AFFAIR OF HONOR, by Alice Weber, does not pertain to cavaliers, but to a little boy and girl who find by accident an unrecognized, prodigal son. They name him Mr. Despair, for he suggests the personification of despair as they have conceived of it from reading "Pilgrim's Progress." Their stealthy charity sustains him until illness brings him so near death that he can venture to let them carry a token to his parents. This is the shadow side of the picture; the lights are bright and pleasing. It gives a good idea of country life in the heart of England. The illustrations are by Emily J. Harding. (J. B. Lippincott Company.)

THE BUNNY STORIES, by John H. Jewett, make up a large book bound in a novel and attractive style. All the bunnies that have from time to time figured in the St. Nicholas are here together, also the friends that have been associated with them. We are told by the author that the stories were first related to console a little girl for the loss of two tame, snow-white bunnies. If any stories would make one forget such an affliction, these certainly would. (Frederick A. Stokes Company.)

FROM THE CENTURY COMPANY we have received **TOM PAULDING**, by the brilliant writer Brander Matthews. It is a boy's book, vigorous in tone and exciting in a healthful way, and tells how Tom sets to work to search for some treasure, stolen from his grandfather during the Revolution, and buried, it is supposed, somewhere in Upper New York. He has the assistance of his Uncle Dick, one of those versatile and agreeable persons who used to figure in all children's books, and two school friends, fellow-members of "The Black Band," a weird and secret society. Tom finds some treasure, but it proves to be counterfeit money. However, his industry commends him to others as "a boy with gumption and with grit," and he obtains the college education he has ardently longed for. The illustrations, by W. A. Rogers, are as good as the book. (Cloth, \$1.50.)

ALONG THE FLORIDA REEF, by Charles Frederick Holder, LL.D. Whoever chooses this book for boy or girl will choose wisely. Neither will ever count time spent on it as lost, and yet it is as fascinating as any fictitious tales of adventure. The author writes retrospectively from the boy's standpoint, having been one of several fortunate boys who accompanied a naturalist on many collecting excursions; and the specimens obtained were, at the request of Professors Agassiz and Baird, placed in the Smithsonian Institution, the Museum of Comparative Zoology at Cambridge, and other institutions of science. The illustrations are faithful and excellent, and the young reader will regard each one with more than a passing interest, learning as he does all about the work of collecting, and realizing all the sport and the danger too. The last chapter tells of a hurricane. All the descriptions of natural phenomena are interesting. (D. Appleton & Co.)

A MODERN RED RIDING HOOD is as charming as her prototype, the original Red Riding Hood, beloved of every child. This story, by C. A. Jones, is not so tragic as the old one; there is no wolf in it; but there is a stern old English aunt who is almost equal to playing his part. Her soldier brother has died in a foreign land, and his little boy and girl are sent to his ancestral home in England, where they are cared for by this aunt and her sister, who has a loving nature and does much to mollify the rigid, old-fashioned discipline instituted for the orphans. The book will probably be selected for Sunday reading for children. (Frederick Warne & Co., \$1.25.)

GIOVANNI AND THE OTHER, a new story book by Frances Hodgson Burnett, will be hailed with delight by children. Giovanni begins his career as a handsome little street singer in the picturesque town of San Remo, Italy. As fortune favors him he becomes a renowned tenor and sings in the opera before his king and queen. There are more charming stories of poor children, and then one about eight little princes, children of reigning sovereigns. Another story goes back to "one who lived long, long ago." There are a dozen stories in all, and nine full-page illustrations. The last story has neither boy nor girl for the leading character, but an old hawthorn tree. Mrs. Burnett's happy genius, however, endows it with a strong and lovable personality, and we feel that it is an old friend when it talks to us,

The tree did not spring from imagination, but really existed and passed through all the vicissitudes so touchingly described. (Charles Scribner's Sons, square 8vo, \$1.50.)

THE GREEN FAIRY BOOK holds a sort of international congress of fairy-tales, from Russia, France, Germany, India—everywhere except America. Yet Mr. Lang, who edits it, should be aware, as a prominent authority on fairy science, that our Indian fairy stories are as pretty as any, and more likely to be novel, even to little boys and girls, than "Blue Bird" or "Heart of Ice" for the hundredth time. We are precluded from hoping that he intends, next year, to present us, big and little lovers of fairy-tales, with a Red Indian fairy book, for he tells us in his preface that next year's book will not be a fairy book at all. More's the pity. Meanwhile, we must make the most of what we have got. Here, along with the old favorites from the Brothers Grimm and Madame d'Aulnoy, are some of the later gleanings of French folk-lore; for the French provinces are as inexhaustible a storehouse of fairy-tales as they are of bric-a-brac. But most of the stories have done duty in many other collections; one third of the volume is from the Brothers Grimm alone, and the principal novelty is in the numerous and pretty illustrations by Mr. H. J. Ford. (Longmans, Green & Co.)

BOYHOOD IN NORWAY is a collection of tales by Hjalmar Hjorth Boyesen, in which we learn of the rivalry between the East and West-siders in Numedale, and the "Battle of the Rafts" between Halvor Reitan and Viggo Hook, their councils of war, their scouting expeditions and midnight surprises. We are told how "Muskkrat" Marcus was imprisoned for insubordination in a pig-stye for a guard-house, and how Peer Oestmo had his eye put out by an arrow. In fact, these little Norse boys seem to be about as bad as their names would lead one to suppose. In another tale Biceps Grimlund violates

guards more successfully than any dragon of romance. There are clever pen-and-ink illustrations by John Stewardson. (J. B. Lippincott Co., \$2.00.)

HAWTHORNE'S WONDER-BOOK, with designs by Walter Crane, marks a notable advance in color printing for book illustration. We have many times expressed the opinion that the book illustration of the future would be in colors, and we have remarked with pleasure the steps taken by several publishers in that direction. Mr. Remington's tinted illustrations in the new edition of Parkman's "The Oregon Trail" are a recent example. But Mr. Crane is the first to make artistic use of full tones in blocks set up with the type. The full-page illustrations to the "Wonder-Book" show a fertile and graceful invention, but they are neither so novel nor so satisfactory as the head and tail pieces, in two colors each. These, so set up as to make one mass with the type, point out, it seems to us, the safest direction for further experiments to take. Particularly happy are the designs in red and gray for the introductions to "The Golden Touch" and to "The Paradise of Children;" that in red and green to the latter tale, and those in blue and yellow to "The Chimera." We need say nothing about the tales themselves; they have long since become as classic as the old Greek legends on which they are based. Mr. Crane is thoroughly in sympathy, and his designs make of this edition best worth having. (Houghton, Mifflin & Co., \$3.)

THE CADETS OF FLEMING HALL, by Anna Chapin Ray, is a very good story of boy life. Miss Ray's forte is in her sketches of character, and that of Gyp, a most charmingly natural child, is particularly happy. The book deals with the life of two brothers at a private school, conducted on military principles. Portions of the story are, however, a little improbable; for instance, one can scarcely imagine a tutor, or head-master and his wife, being present at a bedroom supper held by the boys, nor the pupils speaking of one of the masters, to his confrère, by his nickname; there are also one or two very flagrant puns which do not help the story. However, these little things are forgotten in the delightful description of the football game and that of the boat-race, both of which are exciting and realistic. Altogether the book is full of life and fun, and admirably adapted to young people's tastes. (Thomas Y. Crowell & Co., cloth, \$1.25.)

FICTION.

IN CROSS CURRENTS, by Mary Angela Dickens, in place of the usual conflict between love and duty, we have one which has at least the interest of novelty, between love and art. Selina Malet refuses to marry her cousin, Cornish, in order to go on the stage and become a great actress. She succeeds in her ambition, but it does not satisfy her. She remains at the end of the tale an unhappy, lonely woman. The story is well written, the characters are lifelike, and the interest is well sustained, though there is hardly the shadow of a plot. (D. Appleton & Co.)

MARSE CHAN, by Thomas Nelson Page, is one of the best things in the recent literature of the South. It is the story of a Southern officer, killed in the Civil War, as told by his negro body-servant. Everything, from the time when Master Channing was first given into his care as a child to the time when he brought him back dead, is fresh in the old man's memory; and in his curious patois he tells of his young master's love affair, his duel with the father of his sweetheart, and of his exploits in the field. The book is very prettily gotten up, and is attractively illustrated by W. T. Smedley. (Charles Scribner's Sons, \$1.50.)

IMOGEN; OR, ONLY EIGHTEEN, by Mrs. Molesworth, is a story of girlish jealousy. "Tricky" (Beatrix) Helmont, determined at first to make her visit unpleasant for Imogen, becomes attached to her, and when the visitor falls in love with Major Winchester, whose affections are already engaged elsewhere, stands by and defends her. By packing off some of her characters to India and marrying others, the author clears the board so as to save her principal pieces. Illustrated. (Thomas Whittaker, \$1.00.)

EXPERIENCES OF A LADY HELP, by John Strange Winter, are such as novel-readers are already familiar with. The two Miss Nugents, being left penniless, "go out" as governesses, and are distinguished by their employer's guests. Their good qualities and unusual attainments win the regard of two truly noble members of the aristocracy, whom they carry off in triumph. (Hovendon Co.)

HIS LIFE'S MAGNET, by Theodora Elmslie, is one of that never-failing crop of novels in which the scene alternates between "the manor" and "the rectory," with perhaps a glimpse of London, and toward the end of the volume some mention of an outlandish place in America or Australia. Since the beginning of the era of international copyright America has the lead. "His Life's Magnet" begins and ends in "Primrosevale," with the proud, patrician Guests and the effusive and orthodox Hamlyns; but, in an "epilogue," Seréne Garland, having thrown over Mr. Reginald Guest on account of a "very dreadful Miss Montagu," is shown packing up her things in preparation for a voyage to this favored land. The book is as readable as most of its kind. (D. Appleton & Co.)

PEOPLE AT PISGAH, by Edwin W. Sanborn, are a very curious sort of people. Aunt Olympia Meiggs with her Mosaic decoction, which contained yellow dock for the blood, and tansy for the liver, and catnip for the nerves, and boneset for a tonic, with Turkey rhubarb as a base to lend strength to all the other ingredients; Mrs. Blood, with her generous appreciation of the merits of pie; Dr. Van Nuyntlee, that "landmark in theology;" the epistolary vagaries of William Blood are, in the good old phrase, enough to make a horse laugh. The book presents a very attractive appearance, like all of the new "Summer Series" to which it belongs. (D. Appleton & Co.)

FOR THE SAKE OF THE FAMILY, by May Crommelin, is the story of an abnormally unselfish young woman. Rachel Wayland, for the sake of her family, who are poor, goes to South Africa as companion to the wife of her uncle, Sir Horace Wayland. Being shipwrecked, she remains to the end on the sinking vessel, and her heroism awakes the admiration of a Mr. Ingham, who gets her off in the last boat. They are picked up by a fishing smack, and landed at Plymouth. Mr. Ingham, notwithstanding a promise to marry, leaves her in hospital, and embarks for Africa once more. Rachel returns home, and, for the sake of the family, agrees to marry a dissipated neighbor, who is found one fine morning dead outside her door, whereupon she surrenders herself as the murderer to prevent suspicion falling on her father. Of course, the true murderer is found; Mr. Ingham turns up with a title, and all ends well. (Hovendon Co.)

HELEN TREVERVAN; OR, THE RULING RACE, a novel by John Roy, gives us a good account of Indian military



ILLUSTRATION FROM "AN AFFAIR OF HONOR." (J. B. LIPPINCOTT CO.)

the game laws by killing an elk; "Paul Jespersen's Masquerade" in a bear-skin occasioned his being pursued by savage dogs, and his frightening two inoffensive old maiden ladies, in whose house he took refuge, and who took him for the devil. "The Sons of the Vikings" are as boisterous a set as their fathers. In short, brawling and horse-play seem to constitute the greater part of a boy's life in Norway. We do not mean to say that the stories will do American children any harm, but the fun is too rude and senseless to be much appreciated by them. Illustrated. (Charles Scribner's Sons, \$1.50.)

THE CLOCKS OF RONDAINE were the most accommodating clocks in the world, for there were so many of them, and they kept time so variously, that you could always be sure that it was any hour you pleased. But some people are never satisfied, and there was in Rondaïne a little girl who, for special reasons, wanted to know for sure when it was actually midnight of Christmas eve—hence Mr. Stockton's story. In the other tales in the volume the efforts of accommodating circumstances to adapt themselves to the needs of the dramatis personæ are better appreciated. In "The Fortunate Opening," the hole that is stove in their ship proves the gateway to fortune for Mr. and Mrs. Bartlett. "The Curious History of a Message" relates how an unwelcome telephone despatch got into a bird and stunned it; how Professor Copper undertook to read the message out of the bird's body; how the bird was revived and flew away; how Professor Copper set his analytical faculty to work, and, cleverly putting this and that together, evolved the most welcome sort of a message, instead; and how all ended happily. There are several other stories, and all are beautifully illustrated. (Charles Scribner's Sons, \$1.50.)

THE DRAGON OF WANTLEY is by far the jolliest dragon of our acquaintance; and whether he roams the moors breathing fire and destruction, or sings Latin drinking songs by way they are psalms, or taps Baron Godfrey's best Burgundy, or is run to earth by that indefatigable dragon-hunter, Geoffrey of Poitiers, and his fair though illiterate lady-love, he steadily gains on our sympathies. We are rejoiced when the shrewd though illiterate Elaine convinces her brave but somewhat stupid Geoffrey that, if he desires to win her, he must not kill the dragon; and doubly rejoiced when the old baron's scheme for making a holocaust of him is frustrated by the lucky arrival of the jolly monks of Oyster-le-Main. We would not for anything let our readers prematurely into the secret which Mr. Owen Wister

life. The course of true love never did run smooth, and the author does not depart from the usual lines laid down by the modern novelist, difficulties and disappointments presenting themselves to the young lieutenant and his lady-love whenever they get the chance. But the book is interesting and well written, and though the story is long, it is full of incident and is not spun out. Mr. Roy's novel is well worth reading, and deserves to be popular. (Macmillan & Co., cloth, \$1.00.)

CATMUR'S CAVE, by Richard Dowling, has a plot more suited for a short story than for a book of nearly three hundred pages; and although Mr. Dowling treats it as well as he can, he has not made a success, for though the opening chapters are very explicit, the interest flags toward the end, and the reader is left in doubt as to what happens to the principal characters. Yet the idea of a sort of dime museum in England, such as Catmur's Cave was, is amusing, and a little dialogue between the freaks is entertaining. Mr. Dowling is capable of turning out a much better work, as we truly hope he will one of these days, using a stronger plot. (National Book Co.)

MR. WITT'S WIDOW—A FRIVOLOUS TALE, by Anthony Hope. The author does right in calling his a frivolous tale, for, though extremely well treated, it amounts to nothing more. It is certainly literature of the lightest kind, and just the sort of book one could read when anything deeper would bore. The plot is good, though a little improbable, dealing, as it does, with the remarkable history of Mrs. Witt before her marriage, but the dialogue is smart, racy and for the most part amusing. The book, taken as a whole, is entertaining, and Mr. Hope has fulfilled his evident desire in giving the reader something to laugh over. (United States Book Co.)

ESTHER VANHOMRIGH, by Margaret L. Woods, is a story the action of which takes place from about 1712 to well into the time of the Georges, and deals with the love and secret marriage of Dean Swift. It is a cleverly written book, and full of interest. The author does not allow her story to run away with her, and so become careless. One can see that an immense

ing, carving and many pleasing results of applied science. His great desire to attend the school is combated by the aristocratic prejudice of his mother, but finally gratified by the common-sense decision of his father. He develops a remarkable talent for carving, and when ill fortune attacks the person and estate of his father, he is prepared to come to the rescue and provide for the family. By accident the attention of a university professor is attracted to him, and he receives a free scholarship. Everything grows bright again. The father's health and fortune are restored, and the little love story that lies between the lines all through comes to a happy dénouement. (J. B. Lippincott Co.)

KENT HAMPDEN, by Rebecca Harding Davis, is a story of Virginian life in the early part of this century. Ralph Hampden, Kent's father, loses a sum of money entrusted to him by Jarrett, the cashier of the Wheeling Bank, to convey it to the Philadelphia house. Everybody, with the exception of a few of his most intimate friends, who have hard work to think him innocent, so black are appearances against him, accuses Ralph of having stolen the money, though he protests his innocence. Kent Hampden, a boy of sixteen, starts out with a schoolmate to find the money, and after numerous adventures and disappointments eventually succeeds in tracking the thief, who turns out to be no less than Josiah Jarrett, the cashier's son. When in custody, Josiah confesses his crime, and implicates his father as the originator of the robbery. Everything ends happily, Ralph Hampden being elected mayor, at the same time dropping into a large fortune. Villainy meeting with its just punishment, virtue triumphs, and a first-rate story, well illustrated by Mr. Zogbaum, comes to an end, leaving one to think, however, that Kent Hampden was a remarkably smart boy for his years. (Charles Scribner's Sons, cloth, \$1.00.)

THE THIRSTY SWORD, a story of the Norse invasion of Scotland, will delight all lovers of the romantic and chivalrous medieval past, when men were bold and brave and maidens passing fair, and when deeds of prowess and daring were somewhat more common than they are now. Robert Leighton, the author, has laid the scene for the most part in the rugged Western Isles

to see the beam in his own eye, but perhaps he inherits that from his mother, who thinks pleasure a sin. Besides, it is a little overbearing, when a draper's son and Baptist minister, as John is, denounces Chopin as immoral. But the bitter old aristocrat, Sir Owen Yorke, and his wavering grandson, Gilbert, fully atone for any shortcomings in the other characters, though the majority of them give one a good idea of the honest Yorkshire folk, while the description of the county scenery is excellent. The plot is good, the story very well told, and any one wanting a book that will interest all greatly, while there is nothing that the strictest prude could find fault with, cannot do better than read "Passing the Love of Women." (D. Appleton & Co., cloth, \$1.00.)

DIANA, THE HISTORY OF A GREAT MISTAKE, by Mrs. Oliphant, is an extremely interesting story, notwithstanding the fact that the writer had wretched material, for the most part, to work upon. It seems a pity that the clever and beautiful Diana Trelawny, who has unexpectedly fallen heir to a great estate at the age of thirty, should be doomed to affiliate so largely with petty and commonplace humanity.

Fate transports this little community of friends and parasites to Pisa, for a winter sojourn. Later, the fair chatelaine herself is moved to join them—oh, wherefore!—and the trouble begins. An Italian gentleman of some forty summers, in nowise remarkable, though of gentle birth, is introduced to Diana, and immediately adores her—at a distance. Through the officiousness of one of the petty individuals, poor Signor Pandolfo Pandolfini is made to propose to the wrong girl, by proxy. Diana learns the truth afterward from his anguish-stricken countenance, and pities him deeply, though her heart is not stirred.

The philistine circle amid which the fair and tolerant Diana shines like a star is admirably portrayed, but Signor Pandolfini is unsatisfactory; surely the heroine could never have loved him, even though he had not made the "great mistake." (United States Book Co., \$1.25.)

BACHELOR BUTTONS, by Frank Chaffee, author of "Idle Verses," etc., is "but a thing of shreds and patches," 'tis true, that "steals into good company with all due humility."



FROM "THE FALLOW FIELD." ILLUSTRATED BY ZULMA DE LACY STEELE. (LEE & SHEPARD.)

amount of trouble has been taken to make the language of the characters keep pace with the times. Of the better class of novels this is decidedly one which should be read and enjoyed by many. (Hovenden & Co., paper, 50 cents; cloth, \$1.00.)

JOSHUA WRAY, a novel, by Hans Stevenson Beattie. Here we have the story of seduction, desertion, and cowardly conduct, told in about the most uninviting manner possible. All the characters are of a particularly morbid turn of mind, and the author seems to delight in gloating over horrors, merely for the pleasure of so doing, as they do not help the story one iota. The book is full of long and dreary conversations. (United States Book Co., cloth, \$1.00.)

IN THE WOMAN WHO DARES, by Ursula N. Gestefeld, the heroine is made to say, "Am I not striving to elevate my own marriage to the plane of love by lifting it above that passion which masquerades under its name?" This being the gist of the story, we leave it to those who, delighting in transcendental ethics and morbid introspection, may find in Murva Deering an ideal character. Apart from any possible good such a work may do, we may heartily recommend it for the exceedingly skillful manner in which the author has treated a subject rarely handled. (Lovell, Gestefeld & Co., cloth, \$1.25.)

WEDDED TO SPORT will be welcomed by those who delight in incidents of the hunting field. In this volume Mrs. Edward Kennard has, in her usual happy style, treated her plot with considerable originality, it being the old, old story of woman's love, or, rather, sense of duty, and man's infidelity. The heroine is unfortunate in being wedded to an unmitigated blackguard, but Mrs. Kennard has endowed her with so many admirable qualities and invested her with such true womanliness that her momentary forgetfulness of the fact that she is a wife will be condoned when her marital unhappiness is taken into consideration. The interest is well sustained to the end, and even though the topic be old, the authoress's deft handling of the characters will amply repay perusal. (National Book Co.)

AXEL EBERSEN, THE GRADUATE OF UPSALA, by André Laaurie. This interesting young Swede gets out of the hands of the prosaic tutor at his father's castle through an accident which gives him a peep into the manual training school of the village of Sonneborg in Dalecarlia. Here he sees boat-build-

during the thirteenth century, what time the fierce, piratical Vikings of the north under old King Hakon waged war upon the faithful earls and vassals of Alexander III. of Scotland, in the vain hope of gaining supremacy over all those storm-bound islands. The tale tells of how the young lord of Bute, Earl Kenric, loyally served his royal master, and finally with the Thirsty Sword of King Somerled, presented to him by Aasta the Fair, avenged the untimely deaths of his father and elder brother, in the person of his perfidious uncle, Roderick, or Rudri the Pirate.

Whether the reader be young or old he cannot but be charmed with this delightful, unpretentious narrative. The local coloring seems accurate, and the style is studied in its simplicity, while the characters are powerfully and clearly drawn, especially that of the heroic and noble-minded Kenric. (Charles Scribner's Sons, illustrated, \$1.50.)

ROLAND GRAEME-KNIGHT, by Agnes Maude Macchar, is interesting in the extreme; it is a charming story charmingly told. The book deserves to be popular, particularly with people who take the trouble to think, and are at all interested in the labor question; for the author's has evidently practical experience with the "seamy side" of life, and she makes good use of her knowledge in "Roland Graeme." Her characters are natural and never exaggerated, the drawing of the aesthetic ecclesiastic, the Rev. Cecil Chillingworth, who through his own trouble undergoes a complete change of heart being particularly fine. Equally good are the sketches of the dear old-fashioned clergyman, Mr. Alden, and his friend, Nora Blanchard, while Roland Graeme is the right type of philanthropist, full of youthful enthusiasm, seeking to aid the working classes without destroying their natural position by the use of red-hot socialism, that we sometimes come across. Altogether "Roland Graeme" is a delightful book, and well worth reading. (Fords, Howard & Hulbert.)

PASSING THE LOVE OF WOMEN, by Mrs. J. H. Needell, contains a new idea: the book tells the story of an orphan who is unable to follow his natural bent and become a professional musician, owing to his being adopted by his grandfather, a rich old baronet, and eventually dropping into the title and estates. The introductory scene between the orphan just arrived in England and his Puritanical aunt is splendid, and the way in which he speaks of his mother, touching in the extreme. The character of John Cartwright is a little overdrawn; he is a little too ready

Nevertheless, it is a dainty and pleasing little volume of impressions, with some admirable suggestions on interior decoration for masculine habitats, blest but too rarely with the gentle and refining presence of womankind, a few brief sketches and an occasional pastel; altogether a readable little collection of odds and ends. "Mademoiselle" is an exquisite fragment, worthy of the pen of a De Maupassant; so also is "Madame Mysteria" and "A Cup o' Tea"; these three are simply gems of fancy, delicately treated and of rare finish. "Light Infantry" is a sorely needed plea for men of lonely estate; the writer seeks to show how some babies utterly fail to touch the bachelor's heart, while others—a slender minority, it may be—are admitted on the most intimate terms of friendship. "My Old Clothes," "The Very Young Man," and "Misplaced Switches" are all well done in their way.

These reprinted sketches of Mr. Chaffee's are undoubtedly the best work he has done so far. We await with interest his next venture. (Geo. M. Allen Co.)

GRAMERCY PARK, a study of fashionable life in New York, is the work of John Seymour Wood. This little volume is worthy of more than superficial consideration too, inasmuch as it contains a lesson of serious import, based upon a growing evil in modern society: the frequent protracted separation of man and wife, so much in vogue. The characters, with one exception, are rather uninteresting—almost ordinary, in fact. De Ford is "stupid and commonplace," as one of his friends remarks; good looking, athletic and well groomed, a successful stock-broker and a popular club man, but of no mental depth, and altogether lacking in that delicate attribute of perfect breeding, repose; a fair type, however, of the American man of the world.

"Jack" De Ford marries a charming, ingenuous, colorless young lady of wealthy family. All goes well with the devoted couple until long separations become necessary both in summer and winter on account of the delicate health of the "Madonna," and her infant Dorothy. A meteoric, fascinating Louise Francioli crosses the path of the lonely husband during one of these intervals, and he becomes ensnared. It is the same old story; the liaison is finally discovered, and the outraged wife shuts the door upon her erring lord and master.

In the closing chapter, the author has the good taste to leave

the question of future reconciliation to the imagination of the reader. As for the style, it is racy, fluent and clean cut, and there is hardly a dull chapter in the whole book. Mr. Wood, however, would do well to use Gallicisms less frequently, and to write them more carefully in the future. "Pour amuser," instead of the reflective form (vide page 55), is quite inexcusable. (D. Appleton & Co., 50 cents.)

CAPT'N DAVY'S HONEYMOON is another breezy yarn of the humble folk on the Isle of Man by Hall Caine, the author of "The Deemster." The story is as simply and frankly told as if Capt'n Davy himself were the narrator; but ere the little volume is laid down, the reader is bound to find himself intensely interested in the complex marital troubles of the stubborn, noisy, soft-hearted young sailor and his comely wife. The English education acquired by Nelly Quiggin before her lover's return from foreign parts, with a fortune to lay at the feet of his sweetheart, was the primary cause of the separation of the pair ten days after the wedding. It happens that husband and wife each have an intimate friend: Capt'n Davy's is one Jonathan Lovibond, whom he has known on the coast; and Miss Nelly's is Miss Jenny Crow, a school acquaintance. Both hail from England, and it seems were lovers once, though strangers since. They meet on the steamer, and each learns of the intention of the other to visit a friend on the little island. Not ill pleased to be brought together again after a long separation, it transpires that these two work mightily to bring the wretched couple together again. Their subtle and devious methods at last are crowned with success, and a charming picture is presented at the end of four extremely happy individuals. (D. Appleton & Co.)

IN MORIAL, THE MAHATMA, OR THE BLACK MASTER OF TIBET, Mabel Collins suffers rather than gains by her attempt to utilize the slight interest that the public may be supposed to feel concerning the doings of those who give themselves out as "Theosophists" or "Esoteric Buddhists." There are, it appears, Mahatmas and Mahatmas, and those to whom Mrs. Collins introduces us use their magic powers for unworthy ends. Morial, who, though a couple of millenniums old, is of an extremely youthful appearance, dwells in a secluded valley in the interior of Tibet, whence by means of a magic map and a magic crystal he manages the political affairs of Europe. He has need of an agent in England, and he calls upon a young English artist, Julian Arundel, to come to him in Tibet in order to train him for the purpose. Julian obeys, braving many dangers and difficulties in the course of the journey. In his absence the master incites an old woman, in whom we may see a fancy likeness of the late Madame Blavatsky, to organize a bogus lamasery in London, and to possess herself by fraud of Julian's property and the property and person of his betrothed. Julian, when he arrives at the magician's home, is allowed to see all these doings in the crystal. He is expected to school himself to indifference, but finds it impossible to do so. His sweetheart, Daphne, also rebels; the magician's scheme, whatever it may have been, comes to naught, and the magician himself with it. As a wonder story the book is not without some little merit. (Lovell, Gesteferd & Co.)

ETELKA'S VOW does not make a notable contribution to the light literature of the year, although the author is Dorothea Gerard, and the plot is fairly ingenious and well developed. The story hinges on an institution known in Hungary, apparently, as the "American Duel." It seems that in select circles in the United States, when an "affair of honor" is precipitated, we do not fight, though blood is a desideratum; the opponents draw lots, and the luckless one forthwith proceeds to kill himself at a stated time and place. Viktor Rüden and Géza Paloghy, officers in the same regiment, agree to solve a little difficulty after this manner ten years from date. Viktor is gloomy and taciturn, and a craven at heart; Géza savors of the coxcomb, but is handsome and proud-spirited. Either might well have removed himself at the inception of the tale. The latter, however, is elected to die at the allotted time. As the day approaches, Viktor discovers that both are in love with the black-haired Etelka. Géza, unaware of this, begs clemency of his rival, and with good reason, being the accepted suitor. The unmanly Viktor delays answering, the release comes too late, and Géza dies, binding Etelka to the vow of revenge, though the murderer's identity is not disclosed. Rüden succeeds in marrying the girl at last, but one day the hateful truth is discovered by the loving wife, who dies shortly afterward, her mind unbalanced. As for the unworthy Viktor, "he packed up and left the place. And thus the dead man was avenged." (D. Appleton & Co.)

THE WRECKER, by Robert Louis Stevenson and Lloyd Osbourne, is intensely interesting and exciting, positively blood-curdling in places, and teems with some curious though perhaps unusual types of the American species; but how inferior to those admirable narratives, "Treasure Island," "Kidnapped" and "The Black Arrow"!

This is Mr. Stevenson's second work in collaboration with Mr. Osbourne, and both stories are distinctly lacking in the subtle charm and delicacy of the popular author's earlier books.

Dodd, Pinkerton, Nares, Wicks, Bellairs, Carthew, etc., etc., constitute a fairly good stock company for a moving drama, but as individuals they wax tiresome before the close.

Dodd is by far the better-drawn character of the two principals; Pinkerton has some attractive traits, but he is a nightmare of exaggerations. The plot of "The Wrecker" is certainly ingenious and clever, though occasionally a trifle involved. The reader indeed will find it difficult to lay the book aside for a second after he has finished the prologue and the first two chapters.

In fact, one grows positively breathless in endeavoring to follow H. London Dodd, Esq., of Muskegon, in his remarkable and tempestuous career, beginning in the unique though flourishing commercial college of his native State, whence Fate transports him to Edinburgh, then to Paris, where he discovers his artistic limitations and encounters the inimitable Pinkerton. He returns with empty pockets to Edinburgh, receives £2000 from his grandfather as "Jeanie's Yin," and a month later joins forces with Pinkerton in San Francisco. There they try their luck in "wild-cat" schemes galore, the rashness of which proves to be the purchase of the wreck "Flying Scud" for \$50,000, because of its fancied secret treasure.

From this point on the tale is admirably told and strangely exciting; the thrilling experiences at sea, the fruitless search, the series of mysteries developed, the panoramic change of scene from the islands of the Pacific to San Francisco once more, to England, Paris, Barbison, Australia, and so on with relentless speed, until, at last, the epilogue and peace.

Assuredly "The Wrecker" will have an enormous success, notwithstanding the fact that it reflects slight credit on the author of "Treasure Island." (Charles Scribner's Sons, illustrated, \$1.50.)



MR. S. L. PIERCE, in **STOLEN STEPS**, shows himself one of those dreadful beings who do not know when they are funny nor when they are not. But he might give a lesson in alliteration to Mr. Swinburne. He makes a forest play god-mother to its own foliage, holding "each leaflet in reverent silence, while ministering Night baptized it afresh with the life-giving dew of heaven." On the other hand, he heads a chapter, "The Mitten Man Meets his Mother at her Olive Street Home." The reader who can find amusement in the search may discover beauties of this sort on almost every page. Some good descriptions of Lake Minnetonka in Minnesota, and the adjacent country, are introduced into the novel. (Lippincott Co., 50 cts.)

ACTÆON, by Laura Dainty, is a story of fashionable life in New York. Pauline Belmore, a beauty noted particularly for her opals and as a victim to chloral, falls in love with Jack Conquest, a millionaire poet. It is not the beauty's first passion, for she has already loved—not wisely, but too well—a married man, her guardian. The secret comes into the possession of a fortune-hunter, Mr. Bleeker Falk, who presses the lovely Pauline to buy his silence with her hand and fifty thousand dollars. Instead, the lady takes an overdose of chloral, and dies. We fervently hope no reader will take this as a faithful picture of the best society in New York. (Hovendon Co.)

VARIOUS GIFT BOOKS.

THE FALLOW FIELD, one of Mrs. Julia C. R. Dorr's most pleasing pastoral poems, illustrated with reproductions of charcoal sketches by Zulma De Lacy Steele, will find favor with many who are looking for a pretty but comparatively inexpensive Christmas gift. There are twenty-five drawings, printed on fine-cut paper, one of which we reproduce on another page. Both poet and artist, we believe, are natives of Vermont. (Lee & Shepard, oblong quarto, \$3.)

DR. HOLMES'S "DOROTHY Q." and his "Ballad of the Boston Tea-Party" are among the best-known of his poems. It is also well known that the fair Dorothy was an ancestress of Dr. Holmes, and every visitor to the wonderful old man is sure to be shown her portrait, to which the poem is addressed. Mr. Howard Pyle has somewhat improved upon it, and, we do not doubt, has secured by inspiration a better likeness in the pictures that he has made for the poem. The painting itself has been reproduced for a frontispiece. Every page of the pretty little book is framed in a roccoco border, and there is a quaint design of silver clasps on the cover. (Houghton, Mifflin & Co.)

THE VICAR OF WAKEFIELD appears in a new dress every little while, and this year comes with a Christmas greeting in "small clothes," verily—i. e., as a small volume, which is daintily bound and well fitted to adorn the drawing-room table. A delightful preface by Austin Dobson discusses the illustrations of this classic, English and foreign, the first of whom was Daniel Dodd, a miniaturist, who attempted to embellish the edition of 1780. Mr. Dobson is of the opinion that no one, not even Caldecott, has done justice to Goldsmith. H. Thomson, who has tried his hand in this edition, reminds one of Caldecott, and in some instances has drawn very cleverly. (Thomas Y. Crowell & Co.)

SCENES FROM NATURE are six well-chosen photographs of rural scenes. A snake fence with a young woman perched on the top rail and another talking to her, with a milk-pail slung to her arm, is the first. Then come "A Silver Stream," with wooded hills for a background; a buffalo cart, with peasants on stilts "Going to Market"; "The Crossing-Place," with flat-bottomed ferry-boats and willows; a seventeenth-century group, "Returning from the Fête," and "A Pastoral Farm," with tall poplars, a stream and a wooden foot-bridge. The cover is gorgeous with gold and colors. "Selected Photographs" are in the same style, and include a scene "In the Harvest Field," a lady "By the Lake," "An Eastern Dance," "An Eastern Toilet," "The Honeymoon," and another "Return from the Fête." (Frederick A. Stokes Co.)

HYPERION, a romance, by Henry Wadsworth Longfellow, has just been received, an old friend, indeed, but ever worthy of an edition de luxe. The picturesque Rhine journey and further travels of the melancholy Fleming, with the exquisite descriptions and recollections of the legendary past, have a perennial charm for the lovers of pure and refined English, although the vague personality of the meditative philosophical hero fails to touch a responsive chord in the breast of the average reader. "Hyperion" is now a classic, and the admirers of "Hiawatha" and "Evangeline" are perhaps consoled that this is one of Longfellow's few essays in the unfamiliar field of prose romance. Thirty highly finished photographs embellish this beautiful volume, which is richly bound in crimson, white and

gold, with a dainty vignette of the Old Watch Tower at Andernach on the cover, and is enclosed in a box. (Porter & Coates, Philadelphia.)

POETRY.

AURORA LEIGH, illustrated by Frederick C. Gordon, and **THE LADY OF THE LAKE**, with one hundred new illustrations by Joseph M. Gleeson, are printed on a fine quality of paper, and are attractively bound. Mr. Gleeson visited Scotland on purpose to make the sketches reproduced in "The Lady of the Lake." (Frederick A. Stokes Co.)

AT THE BEAUTIFUL GATE, a small volume of devotional and serious lyrics, by Lucy Larcom, includes many of her familiar verses and hymns, as well as some that are printed for the first time. Among the latter is a fine tribute to the memory of Whittier, whose friendship, Miss Larcom feelingly says in her preface, gave her life "a stronger hold on immortality." The volume has a cover in white and gold, designed by Mrs. Whitman, of Boston. (Houghton, Mifflin & Co., \$1.)

LYRIC LOVE, an anthology, edited by William Watson, brings together in small compass "all the best English poetry having love as its personal inspiration or its objective theme," to quote from the preface. Ballads and sonnets, ancient and modern, and passages from plays and narrative verse are included, the selections numbering 266, from which the catholic taste of the editor may be inferred. The contents are arranged under the following heads: "Love's Tragedies," "Romance of Love," "Love's Philosophy," "Love and Nature," "Chivalric Love," "Love's Divine Comedy," "The Wings of Eros," "Love with Many Lyes." It is a delightful little volume, and the preface is not its least valuable part. (Macmillan & Co., \$1.)

RINGS AND LOVE-KNOTS are but a part of the stock-in-trade of the muse of Mr. Samuel Minturn Peck. He also deals in kirtles and myrtles; in dairies and fairies; and thickets and crickets. He sets out those wares attractively, mingling verses of one syllable with others in which the casura comes as a blessed relief to the short-breathed reader. And he seems to have any number of "Rosabells" and "Mignonas" and "Pollys," of "Senoritas" and "Little Lassies" and "Moonlight Maids" for customers. His lines, we are sure, have fallen, and will continue to fall, in pleasant places. (Frederick A. Stokes Co.)

SONGS ABOUT LIFE, LOVE AND DEATH, by Anne Reeve Aldrich, are chiefly in a minor key, but many are so happy, at least in thought and expression, as to remind us of that joyous old pagan, Herrick. "A Secret" would be exquisite, if it were reduced from fourteen lines to eight. "Black Magic" is perfect as it stands. We are counselled that it is good for us to enter at times the house of mourning; and Miss Aldrich's lamentations are musical, and not irritatingly querulous. (Charles Scribner's Sons, \$1.25.)

THE HOUSEHOLD.

COMMON SENSE IN THE HOUSEHOLD, a manual of practical housewifery, by Marion Harland. When a book written as a guide reaches its majority edition, we may be sure that it has proved a reliable and profitable guide. This one comes out in a substantial new dress of brown linen, prettily decorated, and introduces itself by stating that twenty-one years have passed since its first edition was published—"a period of marked progress in the world of housewifery." Let the young mistress of the house, who is regarding her domestic duties anxiously or apprehensively, read the few pages devoted to "Familiar Talk with my Fellow-Housekeeper and Reader," and she will feel as if her mother had come to counsel her. Much space is given to plain recipes for every-day use. There are also many for extra occasions; and a most suggestive chapter entitled "Company." The nursery is kindly remembered, also the sick-room. Last come "Sundries," which include all sorts of useful directions. (Charles Scribner's Sons, \$1.50.)

THE LITTLE DINNER. It is not unusual for young housewives to feel quite at ease in giving little luncheons or afternoon teas, and yet full of dread at the thought of inviting even a few guests to dinner. This book puts the problem in a nutshell; and yet there are long methods and short methods given for solving it. The little dinner is by no means a stereotyped one; there are suggestions for varying it to suit circumstances and conditions. It is intended for those who wish to carry out the author's advice as to "Liberal Living on Narrow Means," or for those who do not care to consider the question of cost. There are many nice matters discussed, which depend upon breeding and taste rather than upon outlay. The chapters entitled, respectively, "Mitigating Circumstances," "Laying the Table," "Flowers and Table Decoration," "Serving and Waiting" are full of useful hints. The author is Christine Terhune Herrick. (Charles Scribner's Sons, \$1.)

CHILDREN'S RIGHTS, a book of nursery logic, by Kate Douglas Wiggin, is full of practical, far-seeing sense, and is written in a strikingly brilliant and pleasing style. If all parents and their representatives could learn this "nursery logic," what a happy thing it would be for the "twigs" that are being bent! The author has studied her subject from other people's standpoints as well as her own, as her quotations from various lettered and unlettered men and women will show. That she has a true comprehension of children's rights may be seen from a little clause like this: "If the child is unhappy who has none of his rights respected, equally wretched is the little despot who has more than his own rights, who has never been taught to respect the rights of others, and whose only conception of the universe is that of an absolute monarchy in which he is sole ruler." (Houghton, Mifflin & Company, \$1.)

HOSPITALITY IN TOWN AND COUNTRY is the latest publication in what is known as the Good Form Series. It is a dainty little volume, attractively bound, with contents too that are worthy of more than a casual perusal, even by those who consider themselves "thoroughly posted." Country-seats of varying degrees of magnificence, on the English plan (not to be confounded with suburban residences), have become, let us hope, firmly established in our midst. Nowadays the wealthy, either from affectation or simple good taste, prefer the charms of rural life for the greater part of the year.

Especially readable, then, is that portion of the book which treats of good form in "house parties," at least for the inquiring and uninitiated. The hints and suggestions are timely and sensible, while the style is pleasant and agreeable, the reader being regarded as something more than an unregenerate barbarian. The best chapters possibly are the first and last, being respectively on "The Soul" and "The Recognition of Hospitality." (Frederick A. Stokes Co.)



ILLUSTRATION FROM "THE BUNNY STORIES," (F. A. STOKES CO.)

CORRESPONDENCE.

SPECIAL NOTICE.

All our readers whose names are not already on our subscription books are requested to send us, without delay, their addresses and those of other persons they know to be practically interested in us, so that we may mail to them, *free of charge*, our new 32-page illustrated pamphlet, giving in full the programme of The Art Amateur for the coming year.

OIL-COLOR QUERIES.

AMATEUR.—The warmest colors in the flesh are those of the lights and shadows. The latter are warmer than the former and the intermediary or half tints are cooler than either. The deep shadows are always warm; but they lose their hotness in the grays, which carry them into the lights. This rule is inviolable.

ELFRIDA.—The terms "tones," "tints" and "hues" are often confounded. Tones are the different degrees of intensity of which a color is susceptible, according to the admixture of white or black; but these are sometimes called tints when mixed with white, and shades when mixed with black. Hues are the "brightnesses" produced by the mixture of two or more colors.

S. B. J., Canandaigua.—To remove particles of cotton, paper and dust from the face of the portrait, wipe the surface, if it has been varnished, with a soft cloth dipped in lukewarm water. If not varnished, you have only to oil out the paint thoroughly, and the pieces of paper and cotton will become loosened and may be picked off without trouble.

B. B. R., Elyria, O. wants to paint a half-length figure of a young girl with light hair and clad in a pink dress, against a curtain as background. "Kindly suggest a good color for the curtain, and for the fan which I wish her to hold in her hand."

A charming effect of color in a portrait may be secured by arranging for a background a curtain of silvery gray velvet, rather warm in tone, before which the young girl's figure in a delicate pink dress will be relieved to advantage. A fan of soft white ostrich plumes with dull gold sticks will supplement the color of her hair, and will complete a delicate and harmonious composition.

E. R. asks if there is any way of preventing some colors drying dull and others in the same picture drying with a glossy effect.

The opaque colors, such as white, yellow ochre, vermilion, etc., will always present a dull surface when dry, while transparent colors, such as madder lake, terre verte, Prussian blue, have the effect of being varnished. If the opaque colors are mixed with retouching varnish instead of oil while painting they will not sink in. It is better, however, for ordinary painting to use the retouching varnish only when the work is finished, to bring out all the colors permanently. If the canvas is simply "oiled out" every time before repainting is begun, the dull colors will brighten temporarily and keep their place for some hours.

SUBSCRIBER, Frankfort, Ky.—You ask us to name some colors that may be used as substitutes for flake white, lamp black, chrome yellow and Prussian blue. For flake white use zinc white; for lamp black, ivory black; for chrome yellow, chromate of strontia (strontian yellow), and for Prussian blue, a good ultramarine or Antwerp blue.

B. B. C., Poughkeepsie.—In painting photographs in oil, the scale of colors is nearly the same as in water-colors, but instead of gamboge, yellow ochre and ochre yellows are used, and Prussian blue is taken for indigo. After the shades are laid in they are met by half tones and lights and are blended with a softener. The shadows are then finished by glazing and the lights by scumbling over them.

W. H. M.—A good handbook of miniature painting on ivory, if one chances to possess such, will be found available as a guide to painting on porcelain in the same method—that is, so far as the colors are concerned and brushes to be used. If the miniature is to be painted in oil-colors on fine velvet porcelain, the result will be practically the same as if painted on ivory. If, however, mineral colors are employed upon smooth porcelain, the china must be fired. This, of course, requires an entirely different process, and one in which a manual on ivory painting will be of no assistance.

V. E. has a study of white and yellow tulips in a crystal vase, but is dissatisfied with her background, and asks us to suggest one that will be artistic. An effective background could be arranged by placing a piece of soft blue-gray velvet behind the vase. For this tone of gray use permanent blue, white, light red, yellow ochre and ivory black, adding raw umber and madder lake in the shadow. Study carefully the tones of the glass against the background.

S. H.—"Oil Painting for Beginners," the little handbook (96 pages), to which old or new subscribers to The Art Amateur for 1893 are entitled free of charge, is remodelled and somewhat enlarged from the first edition that was issued by the author, B. M. Smith, from whom we bought the exclusive right of reproduction.

"WHAT colors would you advise for the foliage of a conventional middle distance?" asks Jessie McC.

A good green for foliage seen in the middle distance may be made with Antwerp blue, white, light cadmium, raw umber and madder lake. In the shadows cast on grass or leaves, add burnt Sienna and ivory black. The highest lights may be made with vermilion instead of madder lake, and ivory black may be used in place of raw umber—more white, of course, being added to the local tone. It should be observed that the whole effect of the foliage is grayer and less distinct than when seen in the immediate foreground.

EDITH.—We can perhaps explain the cracking of your paintings on the ground that the oil was not good or that you used too much. Too much oil, even if good, will sometimes crack and turn the paint dark; again, if too little paint is used, it is likely to crack. The first coat of paint should always be thickly put on, and allowed to dry well before you proceed to paint over it. Another explanation is that you may have used transparent colors, such as madder lake, Antwerp blue, etc., without sufficient white

and black to give them substance. When the paint is once cracked nothing will restore it but repainting.

WATER-COLOR QUERIES.

PERDITA.—You will get a finer surface if you treat your paper with a light wash of ox-gall and water to remove its impurities. To make your colors flow smoothly and without grease dissolve a little ox-gall, about the size of a pea, in water. We can heartily recommend charcoal gray. It is pleasing in tone and washes well.

C. C.—Blues used in painting moonlights in water-colors have a tendency to heaviness and blackness when used on bare paper. A wash of yellow ochre, sometimes even warmed



DESIGNS FOR A CLASS-PIN.

(FOR KAPPA, RYE, N. Y.)

with a little Indian red, will make a good undertint and will give an airiness to the blues laid over it.

R. A. D., Boston.—In painting on leather in water-colors it is only necessary to mix Chinese white with the colors to give them body. If you should conclude to use oils, it would be necessary to wash the surface with a very thin mixture of alum and mucilage, letting it dry thoroughly before applying the colors.

SIBYL.—In working in transparent water-colors, if you do not want to touch in your high lights opaquely, you can avoid the care of washing around them by stopping them out with the yolk of an egg, just as you would apply the lights in body color. Any spot on which the egg is dried can be washed over and over without disturbing it. When the drawing is done a rubber or a bit of bread will remove the yolk and leave the lights where they belong.

CELIA, Augusta, Me.—To paint light yellow chrysanthemums in water-colors, use for a background a general effect of rather blue gray, growing darker toward the middle of the paper. For this use lamp-black, cobalt, rose madder, yellow ochre and burnt Sienna. Wash the tone in broadly with a large brush. Lay in the flowers as simply as possible in broad, flat washes of light and shade. Put in the details afterward with a small, pointed camel's-hair brush. Use for the general tone of light, cadmium and a little lamp-black. In the deeper shades add yellow ochre and sometimes a little light red. Paint the shadows with cadmium, yellow ochre, raw umber, burnt Sienna, cobalt and lamp-black. Follow exactly the shape of the shadow where it meets the light, and allow the washes to dry before painting over them. Take out the high lights with blotting-paper by wetting the spot with a brush filled with water and then applying the blotting-paper cut to a point. In very light tones the paper is left clear for the high lights and then washed over with cadmium and a little ivory black made very light with water.

AS TO THE USE OF BODY COLOR.

A. F. G.—There is no longer the absolute prohibition of the use of body (opaque) colors, such as Chinese white and Naples yellow) in water-color work of which one used to hear so much. Such men as F. Hopkinson Smith and H. W. Ranger have used it so freely and with such unique results that it would be absurd to say now that the best artists do not employ it. Still it may be said emphatically that body color should never be used to cover up mistakes or to obtain light. The foundation of light must be your white paper, modified by the transparent color washed over it. You cannot approach its light-giving quality by the use of body color. Light colors are not light. They are simply pale paint and will always be pale paint and nothing else. The only proper use of body color is for the obtaining of textures.

PASTEL PAINTING.

L. H. C.—Pastels do not come with the names marked on them. They come in tints which are named in catalogues of artists' material stores, as follows: black, blue, brown, flesh tint, green, gray, lake, white, yellow, purple, red, vermilion, carmine. In ordering by mail one should state what make of pastel is required. Raphael Meng's and Lefrang's pastels are very good, but rather higher in price than Girault's, which are also good.

DARNLEY.—We would advise the use of pastels to get rapid and truthful sunrise and sunset effects. Water-colors will give you clear atmospheric effects, but as they are not always handy for rapid sketching, pastels may be substituted.

A. M.—We are glad to say that Mr. J. Wells Champney, whose wonderful accomplishments in pastel work are doubtless well known to our readers, will contribute a series of articles to The Art Amateur on this subject during the coming year. He has lately returned from Europe, where he has been closely studying the works of the great masters in pastel, in the picture galleries of London, Paris, Berlin and Dresden. An exhibition of Mr. Champney's summer work will be looked forward to with much interest. We hope that no student in the art who has the chance to see it will fail to use the opportunity.

TO CLEAN AND RESTORE PRINTS.

DOUGLAS.—Prints injured by dampness or age may be cleaned or restored by observing the following directions: Provide two soft sponges, and then, selecting a flat surface—a table, or, if available, a marble slab—place thereon a sheet of white paper larger than the print to be treated. Take the engraving and carefully dampen it on both sides with a wet sponge. Fill a pint measure with cold water, and in this put some chloride of lime and oxalic acid in nearly equal proportions. When the liquid turns a magenta color you will know that the mixture is ready for use. Saturate the injured engraving with the mixture, continuing the application until every mark or stain is removed, and then sponge off freely with pure cold water.

CHURCH AND HOME DECORATION.

SUBSCRIBER, Chicago.—Do not allow the temporary decorations to become a nuisance by their unsuitable positions, nor decorate lamps or gas brackets in such a way as to obscure or interfere with the light, and do not torture the officiating clergyman by arranging bunches of prickly holly round his desk or at the entrance to the choir stalls, so as to catch his surplice as he passes. Holly and other prickly plants should not be arranged along altar railings, or they will seriously annoy unwary communicants, who will be forced to kneel at a respectful distance in a position more suggestive of penance than anything else.

S. V. S.—(1) To fit evergreens into the moulding of the arches, make a groundwork of thin wooden laths cut to the exact length required. These, from the natural spring of the wood, will fit into their position. If the decorations are too sombre, they can be brightened with holly or bitter-sweet berries. We have seen "Southern moss" used with laurel over doorways and at the top of panels. (2) Use perforated zinc for a groundwork, and sew the leaves, berries and flowers on with a strong thread. If this is not to be had, cut the letters or devices out of cardboard, and fasten the flowers or berries on with porcelain glue or with melted gelatine.

MARJORIE DAW.—Fine iron or copper wire will best keep the twigs of green in their places. When you have cut your rope of the length required, with an allowance for working up, suspend it at a convenient height and tie on the twigs, one by one, letting each one conceal the stalk of the last. It is easier to space bunches of holly or everlasting flowers after a garland is finished than to work them in as you go along.

GERALDINE.—Old-time association and custom make holly the most appropriate green for Christmas, and our American holly is pretty widely distributed through the country—at least in the Eastern and Southern States. Unfortunately, the artificial heat of our churches and houses, during the holidays, soon plays havoc with holly, as with mistletoe. Fir, hemlock, red and white cedar, box, bay and ilex are always effective for large masses. From our own experience, we can recommend wild laurel or "ivy," as it is sometimes called. It makes more show, massed together, and can be disposed more quickly than anything else.

CRAYON DRAWING.

CRAYON.—Our series of articles on Crayon Portraiture will be begun in The Art Amateur next month. They will be found exhaustive of the subject. A very valuable feature in connection with them will be life-size portraits by well-known portraitists, shown in progressive stages toward completion.

AN OLD READER, Brockville, Canada, asks: "What school in New York is the best for one who wants to study crayon portraiture? Could I acquire sufficient knowledge in one term to enable me to do successful work?"

(1) In order to prepare yourself to make artistic portraits, you ought to enter the drawing classes of a first-class art school, and study drawing irrespective of crayon portraiture. Tuition at the Art Students' League, 215 West Fifty-seventh Street, would cost you \$8 per month, and give you the privilege of working either morning or afternoon. The Women's Art School, Cooper Union, is free. The fees at the art school of the Academy of Design are about \$10 a year; those at the Metropolitan Museum art schools are about the same as at the "League." Special instruction is given in crayon portraiture at the Cooper Union, but, as we said, it would be advisable for you to take drawing first. (2) Your progress "in one term" would depend upon your ability entirely.

SUNDRY QUERIES ANSWERED.

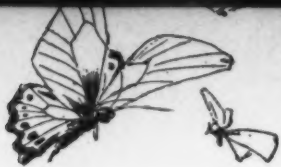
MISS LE C.—To varnish your wooden panel after it is painted, use clear, colorless spirit varnish, with a small bristle brush, working it one way. The brush should be allowed to drain so that the varnish does not drip from it. Either the design or the whole panel may be covered.

G. G., Worcester, Mass.—

Many artists tone their frames into harmony with their pictures before they send them to the exhibitions. If your frame is too brilliant, glaze it with bitumen, mixed with Japan or gold size and a little turpentine, applied with a bristle brush, the surplus color being wiped off with a soft rag.

H. H. P.—The genuine crackle ware about which you inquire is of Chinese manufacture, quite ancient, and resembling white ware long used and subjected to heat until it has what are called "fire cracks." The design you mention must be intended as an imitation of the Chinese, which is produced in the clay, while this is done in color. There would be no objection to painting each piece of your set in a different color, if you like variety.





SUBSCRIBER, Troy, Mo.—(1) In painting upon bolted cloth, flowers are more suitable for decorations than landscapes; but if such a subject is desired the colors should be thinly washed on, so that merely a stain of color is seen upon the cloth, and very little pigment noticeable. The white cloth may be left clear for the high lights, with a faint wash of color where needed. (2) Celluloid is not a suitable material upon which to paint a picture, and should not be framed in any way, either with or without glass. (3) The Siccative de Harlem may be mixed with oil, only a small quantity being necessary for drying the paint. A little turpentine may be poured into the bottle if it becomes too thick. If used pure, the Siccative de Harlem will serve as a temporary varnish, and is employed as such by some artists.

H. F., Springfield, O.—The "Genevan" or "Pearl Painting" you describe cannot be regarded as true art, and we cannot recommend such methods. It would be much better to secure your high lights by a proper study of values in the ordinary pigments than to force an artificial effect by applying pieces of mother-of-pearl for the purpose, as suggested.

MRS. S., Potsdam, N.Y.—A size of gum-arabic may be washed over the felt you are trying to paint on, within the outlines of the design, before applying the color. This will serve equally well for oil or water-colors, and will prevent the paint from spreading.

SKETCHER.—A very useful book, treating of the subjects you desire to study, is entitled "Sketching from Nature," by Tristram J. Ellis, illustrated by Stacy Marks, R.A. It comprises chapters on perspective, sketching in black and white, oil and water-colors. The book is published by Macmillan and Co., London, and can be ordered through The Art Amateur.

E. M. B., San Francisco.—Messrs Hennecke & Co. (see our advertising columns) manufacture a preparation for coloring casts. Possibly this is what you mean by marbling. The yellow effect which makes casts look less cold than the white plaster is gotten by applying a little turpentine and yellow ochre to the surface. Do not use oil. We believe the manufacturers add some wax to the preparation. If you find trouble in applying the liquid evenly you may add a little white.

PAINTING ON GLASS.

B. T. A., AND OTHERS.—It was our intention to begin in the present number of The Art Amateur the capital series of practical lessons on Painting prepared for us by Madame Le Prince; but through lack of space, we are compelled to postpone this until next month. There is nothing in glass painting which cannot be accomplished by any one who has learned the elements of china painting. You will understand how much it resembles the latter art when you consider that the glaze on china is only a coating of glass, which fuses with the mineral colors when they are fired. Naturally, then, you must not fire your glass at the same heat as you would your china. You would not have much left of it if you did. The portable kiln serves equally for firing glass or china. When our readers learn from Madame Le Prince's lucid articles how easily one can take a set of plain table glass and decorate it in gold and "jewels" with borders and fern-leaf traceries and individual monograms, we think that a great many will engage in the work who now stand off, with the mistaken idea that it is involved in certain mysteries. There are no mysteries about glass painting. It is much simpler and therefore far easier for amateurs than painting on china.

PEN DRAWING AND ILLUSTRATION.

M. G., Jersey City Heights.—(1) The only teachers we know of who give instruction in pen-and-ink drawing are Mr. Charles A. Vanderhoof, who teaches at Cooper Union, Miss M. L. Macomber, and Mr. Ernest Knauff, who have private classes, as announced in our advertising columns. (2) There are so many teachers of drawing and painting from life that we could not give you a list without incurring the reproach of partiality.

N. B. W.—It is not necessary to make drawings any larger than the size they are to be engraved, but it is easier for the artist to make them somewhat larger, and hence the custom. Twice the width of the cut is a scale frequently chosen, hence your drawing might be five inches wide by ten inches high. There is no rule as to the distance between lines; your lines may approach each other—in fact, join one another at certain points where you wish a dark tone. The main thing is to keep your lines closely separated when you wish a light tone.

A good way to do is to procure a reducing glass (a small lens, costing about 25 cents), ordered from any art dealer, and use it to reduce your drawings on the glass. In this way you can see how near together your lines will come in reduction. By using a mag-

nifying glass to enlarge a cut, you can approximate the distance at which an artist put his lines in working any drawing you may select in a magazine. Remember that unless your work is to be engraved by a house of high repute for artistic work, and printed upon the very best paper by skilled pressmen, it is best to keep it very simple.

STUDENT AND OTHERS.—Note the methods of "reproduction" represented in The Art Amateur this month. The head upon the front page is a wood-engraving, and the work was done entirely with a sharp-edged tool called a graver. A workman by pressing upon the graver, or else by varying the size of his tool, makes his line broad or fine. By making the lines broad, he produces usually an effect of light; by making them narrow, he secures his "darks." We say "usually," because sometimes the engraver places his fine lines a great distance apart, to get an effect of dark. On the under side of the chin and jaw is seen a faint streak of reflected light.

This effect is produced by the first method spoken of. The white lines made with the tool are broader than those on the neck, and the darks left between the lines on the neck are wider than the darks left between the lines on the jaw. Here and there on the hair, however, it will be noticed that the darks are produced by the use of very narrow lines, the process being that of putting the lines farther apart than where light tones are desired, so that we get the appearance of very broad black lines. In some places on the hair, and to a great extent in the background, dark effects are gotten by merely stippling the wood; that is, by putting a series of white dots upon the black.



"Student" may need to be told that the material on which the engraver works is boxwood, and that his block would give nothing but a solid black if printed from before he cut it with his tools. We believe any reader who studies this plate carefully will be able to distinguish between a wood-engraving and a process engraving hereafter—that is, unless the engraving be a facsimile one from a pen drawing. In that case, no white lines are used by the engraver to interpret tones; the artist does that with his black ink lines. The drawing is photographed upon the boxwood, and the engraver merely cuts away the wood where no line is photographed. The result is very much like a process engraving, and it is difficult to distinguish between the two, unless one is an expert. White lines are frequently introduced into process engravings, the artist using Chinese white upon a background, put in with a brush charged with Indian ink. An example of this will be seen on page 23, where the draughtsman, J. Bach, has signed his name with the brush or pen, charged with Chinese white, upon a background of solid black wash. The rest of the drawing was made upon white paper with a pen, though doubtless here and there Chinese white was used to bring out the lights in dark portions of the design. On page 34 we have, in the illustration from "Recent Rambles," a reproduction by the half-tone process of a photograph from nature. The illustration on page 36, from "The Fallow Field," is a half-tone reproduction of a charcoal drawing by our contributor, Mrs. Steele.

On page 11 we find a reproduction of a pencil drawing by Professor Herkomer, while in the lower right-hand corner we have a reproduction of a water-color. These are both "half tones."

CHINA PAINTING QUERIES.

C. C. H.—The companion to the "Cupid plate," in color, by Lisbeth Comins, given last December, will be one of the supplements to The Art Amateur next month.

A. L. H.—The reason why the gold rubbed off from your set painted with gold borders and maidenhair fern decoration, although the latter came from the kiln with a beautiful glaze, was because the gold was underfired. Greens develop with moderate heat and are almost sure to glaze well, while the gold must be fired up to rose heat, the same that develops the carmines. The greens will usually stand this heat, but if too pale they must be repainted and fired again.

A. B. G.—For your purple asters you can get beautiful shades of mauve and purple by mixing a little deep blue green with light violet of gold for the first tint and shading with deep violet of gold, also mixed with deep blue green. You can make a warm or cold shade of purple, according to the proportion of blue green added. You can only judge of the beauty of this coloring after the firing. If you find violet-of-gold too expensive, use purple No. 2 mixed with ultramarine blue. The combination gives very good shades of purple.

KATE, Memphis, Tenn.—You say your skies look flat and of a dead tint. You doubtless mix and dab your colors too much. Have a separate brush for each tint; use much more oil than for painting. Make the strokes horizontal, though not necessarily across the whole space for sky, then dab unequally, sometimes taking out more color. On an extended surface often remove color from the edges of clouds with a cloth over the finger. With practice and the study of real clouds, you will be able to secure luminous and atmospheric effects.

M. M., Philadelphia.—No! Do not attempt it. Once fired the color has become incorporated with the glaze of the china, and can only be eaten off with hydrofluoric acid, which is dangerous to use, and does not leave the china in satisfactory condition for redecorating. This is only resorted to when there is an imperfection in some elegant piece of work, and then the greatest skill and caution is essential to remedy it. It is better to buy a new set of plates to decorate, as would have to be done in the end in all probability, with the added loss of the others.

INQUIRER, Quebec, asks why her painting, which is perfectly smooth, in a little while gets full of specks, when there is no dust in the room. It is in the nature of your materials to do that, and is one of the banes of beginners in china painting. The hard glaze of the china absorbs none of the paint, and each particle coarser than the others draws them to it. If fired in this way your work is spoiled. Learn to work smoothly with the least possible medium after your paints are prepared, and they will not "crawl." When they do, dry your piece in the oven, then with your needle remove the specks, and carefully fill up the white spot with the point of your brush, very lightly, and matching the color perfectly.

THE CHICAGO CERAMIC EXHIBITION.

It is only just to the many exhibitors whose work was placed on exhibition at the Western Decorating Works, too late for notice in the November number of The Art Amateur, that mention should be made of them now; for "last, but not least," is most applicable in this case.

Mrs. L. V. Phillips, of Denver, sent two figure pieces, large medallions, and a portrait of a lady with blonde hair, which it was generally remarked would compare favorably with any imported work that we see of the kind. Miss Anna Siedenburgh, Cincinnati, exhibited two vases beautifully decorated with figures and conventional work. A tray with a graceful figure and a gold scroll border, by Miss Henrietta Wright, was also admired, as was also one decorated by Miss Lily Page, Chillicothe, Mo., with a figure and marine view.

Miss Mary Hines, of Fond-du-Lac, Wis., was represented by one dozen plates, decorated with dainty sea mosses and heavy clouded gold, and Miss Mary Weighill, of Cincinnati, by a beautiful tête-à-tête set in blue.

Professor Putzki, now of Washington, sent a chocolate-pot with trumpet-vine, and a jardinière with delicate wistaria decoration.

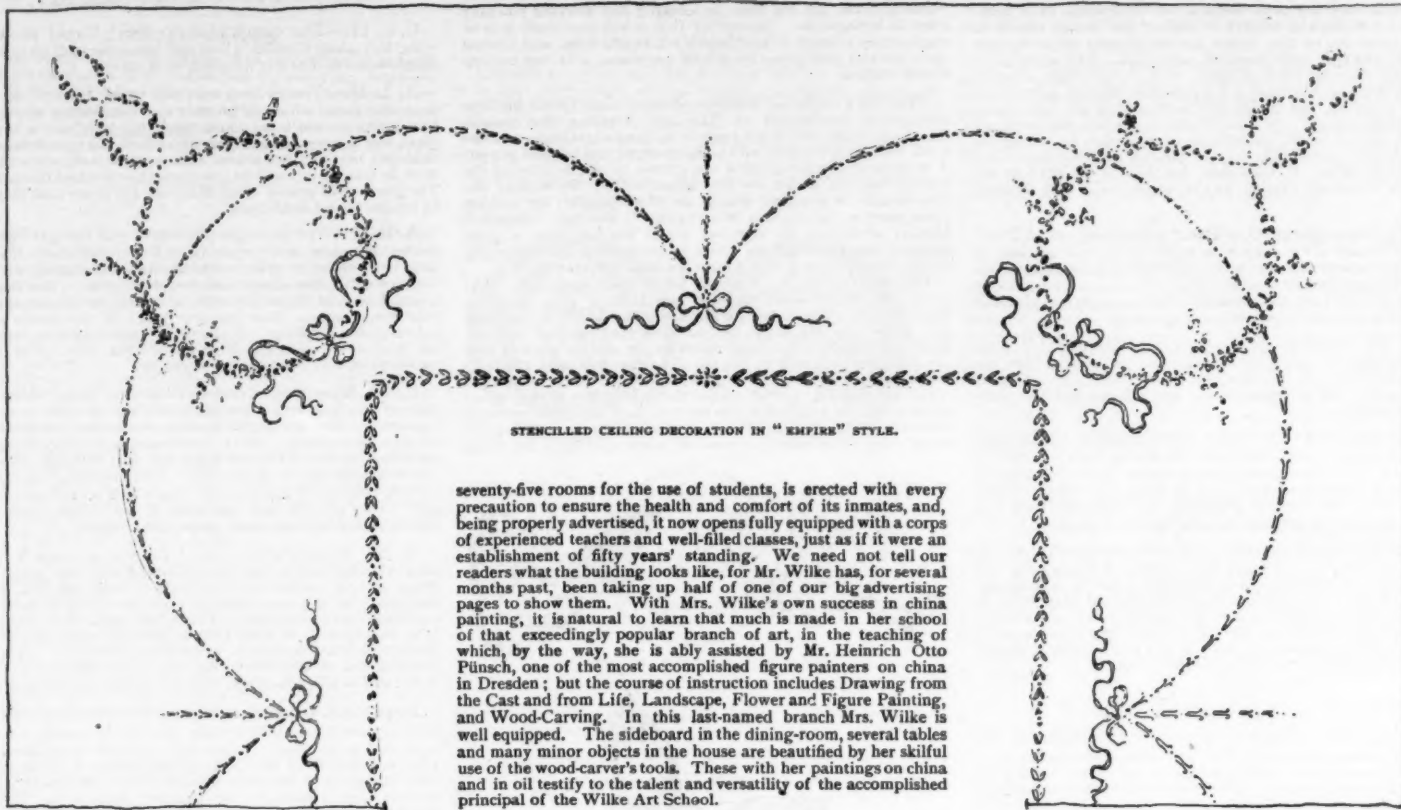
A chocolate set by Mrs. George C. Cone, Toledo, and some cups and saucers, with the card of Miss R. A. Wilkinson, Detroit, attached, were among the late arrivals, as was also a large jardinière, with snowballs in shaded golds and silvers, by Miss K. W. Jones, of Minneapolis.

Among pieces by Chicago workers were Mrs. H. M. Clark's beautiful vase with a soft landscape background, and two love birds, the plumage remarkably well done, in the foreground; the base and neck of the vase being in gold over green bronze. A



FAN DECORATION.

OFFERING ALSO VALUABLE SUGGESTIONS FOR PAINTING ON CHINA IN THE DRESDEN MANNER.



STENCILLED CEILING DECORATION IN "EMPIRE" STYLE.

seventy-five rooms for the use of students, is erected with every precaution to ensure the health and comfort of its inmates, and, being properly advertised, it now opens fully equipped with a corps of experienced teachers and well-filled classes, just as if it were an establishment of fifty years' standing. We need not tell our readers what the building looks like, for Mr. Wilke has, for several months past, been taking up half of one of our big advertising pages to show them. With Mrs. Wilke's own success in china painting, it is natural to learn that much is made in her school of that exceedingly popular branch of art, in the teaching of which, by the way, she is ably assisted by Mr. Heinrich Otto Püsch, one of the most accomplished figure painters on china in Dresden; but the course of instruction includes Drawing from the Cast and from Life, Landscape, Flower and Figure Painting, and Wood-Carving. In this last-named branch Mrs. Wilke is well equipped. The sideboard in the dining-room, several tables and many minor objects in the house are beautified by her skilful use of the wood-carver's tools. These with her paintings on china and in oil testify to the talent and versatility of the accomplished principal of the Wilke Art School.

bonbonnière in raised gold and blue enamel, by Miss Marion Miles; a set of bouillon cups in conventional design of raised gold and color (the raised gold being absolutely perfect), by Miss Grace Blossom; a soup set in old blue, with Dresden garlands and raised gold, by Miss Grossman, and a striking punch-bowl showing green and white grapes on the outside, and the same in softened effects and gold work in the inside, by Mrs. Crane. A peculiar shaped vase or bowl was strikingly decorated with a design of strung antique coins, the raised gold and different metals making a unique and pleasing effect.

The large store of Messrs. Grünwald and Buscher during this interesting event was transformed into a charming rendezvous for china lovers, beautified by tropical plants, effective draperies, cabinets and brilliant lights. Next year many who have been identified with this exhibition will send their work to the World's Fair, where it must be compared with that of a similar kind from the Old World. Let us put forth our best efforts, so that the display may bring fresh laurels to the ceramic workers of the East and West.

PERSEPHONE.

OUR attention has been called to the fact that certain contributors to our columns, when referring to the employment of the lead-pencil in their articles, have generally named a foreign brand, and we are asked if this brand is really superior to the American brands—that of the Dixon Crucible Company, for instance—and if so in what respect is it superior. We have looked carefully into this matter, and the result of our investigation confirms the testimony of many artists who have used the lead-pencils of both kinds, to the effect that the Dixon pencils are fully as good as any in the market. In fact, it appears that, although hearing different brands, the pencils from both factories are made in this country, Florida cedar and American graphite being used in each case.

THE New York School of Applied Design for Women opened September 10th with forty-six students, and has accordingly been in operation only a little more than eight weeks. It is already self-supporting. The total number of students registered at present is one hundred and twelve, and of these, twenty-six were competent to take the examinations, twenty-three of whom passed. Of this number, twelve entered the wallpaper department, five the architectural department, and six the carpet department. The school is now under the direction of eight instructors. The regular annual income upon the present basis is \$6740; the regular annual expenses, \$6575.

THE WILKE ART SCHOOL at Richmond, Ind., is an enterprise, the initiation and immediate success of which would be impossible in any country but this. An enterprising American accomplishes overnight, as it were, an important undertaking such as anywhere else on the face of the globe it would take a generation of persistent industry to bring to a successful issue. The secret of this success is found in the words Ability, Capital and Advertising. Armed with this talisman, Mr. F. A. Wilke a very few years ago put upon the market the china kiln, the success of which has yielded him a golden harvest. He made the kiln because his wife, who is an accomplished artist, painted on china and was not satisfied with the kilns in which her work had been fired. She did like *his* kiln, and having satisfied him that there could be none better, he determined to let every other china painter in the country know about it. By his persistent and liberal advertising, he must have pretty nearly succeeded in doing this. In the mean while, Mrs. Wilke goes abroad to increase her store of knowledge by study in the great art centres of the Old World, and when she returns, better equipped than ever for her work, Mr. Wilke says: "It would be a shame that you should not let others have some of the benefit of your taste and experience. We must have an art school, and you must direct it." And so the art school building, with its

THE Art School of the Denver Art League, as stated in a report by the director, occupies ten rooms on the sixth floor of the California Building. In addition to this is the "atelier," which is in the loft of the building. It is forty by fifty feet, and is lighted by a large skylight for day work and with electric lights for the night class. There are side windows, which can be used for still-life purposes. The school opened on the 1st of October with most gratifying prospects. At the present time there are between seventy-five and eighty students enrolled. The committee and director of the League have shown no hesitancy or faltering in putting this school abreast with the best schools of the country. There are two classes in drawing from the nude: a day class for women and a class in the evening for men and women. This class enjoys the best attendance of any in the school, and is about equally divided between men and women. In both these classes serious work is being done. There is a large class in drawing from the cast and the antique, and there are classes in landscape painting, in oil and water-color painting, classes in china painting, wood-carving and modelling in clay.

DRAPERIES AND HANGINGS.

A DECIDED novelty in window curtains just opened at McCreery's is a black lace drapery with an embroidered and applied design in colors. One pattern is so graceful and effective as to be especially worthy of note. At the bottom of the curtain are floating water-lilies, while rising up from these, to form the decoration of the corner and outer border, are the wild iris, lotus, and the tall feathery plumes of swamp grass. At the other edge are long straggling sprays of peach branches in bloom, while the border is an applied design of fleur-de-lis in leaf browns. The colors are harmoniously blended, and combine pale purples, old pinks, very faint greens and soft browns. The portions of the pattern which are applied are outlined with a tambour stitch in the same color. These curtains are forty dollars a pair. Another good pattern on the black net ground was of the popular rococo style in the same scheme of color, but it lacked the exceeding grace and beauty of design of the first.

Whitelace is also embroidered in colors in some handsome curtains just opened. A very dainty pair has airy sprays of wild blossom in old pink, leaf browns and violet, done in tambour work with very little of the applied material, except in places where the net itself is used to thicken a scroll or leaf.

The universal chenille portière which has heretofore been about the only resort in a moderately priced material, and which has been too often very glaring and ugly in design and color, is being replaced by a tapestry which in some instances comes in very good tones and patterns. Old tapestries are in certain of the designs quite successfully copied.

In furniture coverings two or three tones of the same color are the best liked. Some of the handsome brocades obtain this effect simply by the weave. Coral, old rose, copper, dull blue and old gold are especially good colors in these brocade effects. Four dollars and a half a yard is about the usual price.

Brocettes and tapestries are quite as much used as ever. There seems to be nothing new in materials, the only novelties being in the patterns, and in these there is a superabundance of rococo designs.

In both hangings and furniture coverings there is a slight indication of a return to brighter colors. While the reign of the snake green and dyspeptic blue was a craze to be remembered with a shudder, the earlier experiences of staring reds and yel-

lows were also ones of sorrow, not to be repeated if possible. Masses of bright color should be attempted by very artistic hands only. There is much more safety in the dull colors.

In rich, heavy portières nothing has been found more satisfactory than plush. During the cold weather no other fabric seems quite so warm and luxurious. Its thick pile and lustrous surface take the light charmingly, and it is altogether the material for a sumptuous room. Embroidery or rich knotted silk fringes are the garnitures most used.

DECORATED BELL.

(SEE SUPPLEMENT.)

THE shape of this bell is taken from an old English cow bell, the square handle being used for the strap to pass through. The design can either be used for repoussé or etching. For repoussé the form will have to be raised from a disk of sheet metal. The gauge of the metal will depend upon the size of the bell. For a small one, twenty to twenty-two gauge should be used, or for a large one three times the size of the design use eighteen gauge.

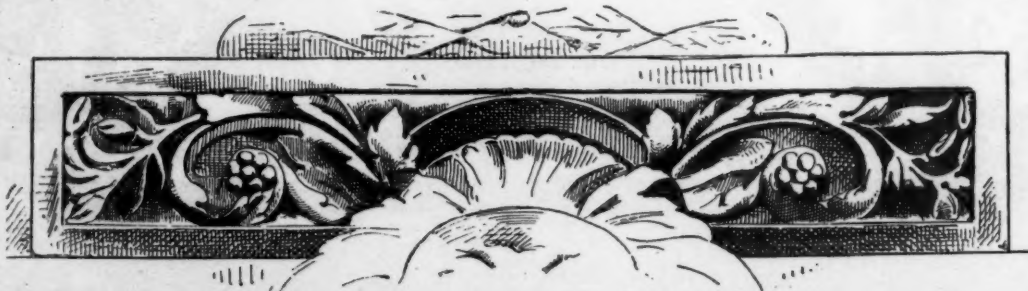
We will now raise the form the size of the design. Open your dividers to two and five-eighths inches and describe a circle and cut it out. File off all the sharp edges. The metal is worked upon a slightly concave block of wood. Take the shape of metal in your right hand between the thumb and forefinger. Hold it at a slight angle in the hollow of the block. Strike lightly with the ball end of your hammer around the outer edge of the circle of metal, moving the metal after each blow so that you strike in the centre of the block of wood every time and following each blow almost on top of the other. Repeat this hammering circle after circle, joining each circle with the last till you reach the centre. If the work should pucker up round the edges like a piece of fluted silk or the serpentine margins of many shells, the next step will be to remove the flutes or puckers by means of blows of the hammer applied externally. A few blows are given as tangent or directly across the point of the flute, and where it exceeds the width of the hammer oblique blows are given to restore the pointed character, to be followed by other blows parallel with the first. These hollow blows cause the sides of the flutes to slide into one another and sink down flat. Proceed with each hammering till the desired form is raised, each of which is called a course, but before proceeding from one course to another the metal must be annealed. There is no occasion for this piece of work to be smoothed up or plished. The marks left by the hammer blows lend to its beauty.

The design is now traced on and the vessel filled with soft composition. The whole must be secured upon a foxing block. The background of the design should be kept down with flat punches. By this means sufficient relief will be gotten.

The handle for the bell may be purchased from any harness-maker's store. It can be adapted with very little trouble.

For Etching.—An ordinary bell can be bought. These bells are not fit for chasing, as they are cast brass, and are too hard to work upon. To prepare the bell for etching, first take off the handle. The metal is covered over with a thin coating of wax, which can be readily spread by warming the bell and then dipping it into a ladle of hot wax. Allow it to drain down to the edge and the surplus to run off. The wax should be well boiled and strained before it is used. The design should first be drawn on paper and then transferred to the wax by means of black or red carbon paper. When it is transferred, go over the lines with a dull needle point. Be very careful that the lines are traced clear to the metal.

The solution for etching is made of nitric acid diluted with an equal quantity of water. Procure an earthen vessel large enough to submerge the whole of the work. Put the work in and pour over it the solution. It will take about ten minutes to indicate the lines. It should then be taken from the bath and washed in lukewarm water and carefully dried with a piece of blotting-paper. Now with a penknife take away the



wax from the background that is to be eaten down. With a piece of brass or iron wire, slightly bent and heated sufficiently to melt the wax, stop out all such lines as are already eaten to the required depth. By passing a heater over them the wax will melt and flow into and fill the etched lines. Also repair any portion where the wax may have sprung from the metal. Return it to the bath till the ground is sufficiently eaten away. The wax should be washed off in strong lye, washed in clean water and then dipped in pure nitric acid very rapidly; then passed through clean water several times. It is dried with clean sawdust, polished or burnished and lacquered.

AN AMERICAN ART SCHOOL IN PARIS.

A SOCIETY of American painters and sculptors has been formed in Paris, and already has two hundred names on its roll. Among its leading members are Messrs. Gay, Mosler, Partridge, Weeks, Stewart and Anderson, and Mr. Partridge has explained the aims of the association to a correspondent of The Brooklyn Daily Eagle as follows:

"It is an association of artists and students founded to encourage young Americans in keeping trend with American ideas and developing on lines consistent with such ideas. The fault or fallacy heretofore has been that men have come here and lost all that made them American, and merely become pseudo French mongrel as it were. We hope to make it otherwise. Our association opens its doors to any young man coming to Paris. He receives a card of admission on application to the secretary. This card gives him all associate privileges for one month gratis. After this, unless it be proven that he is not a gentleman, he is admitted to membership on paying a small initiation fee and his dues, in all less than \$10 for the first year. Here the newcomer finds pleasant, warm rooms (heated by American stoves), well lighted, with many American journals and magazines, illustrated papers and art journals. All manner of useful information is given for the asking. We have a comfortable parlor, with good piano, and a library containing books worth reading. Everything is done here to make a man feel at home. He does not care to spend his time in the cafés or dancing saloons, for he

will meet many a good fellow at the association's rooms who will fence, play chess, or chat or smoke with him. Lessons in French may be had for one dollar or less the month. A good dinner in our restaurant is given for twenty-five cents. We have, too, a delightful garden, where men can sit and work, if they will, in the shade of the trees and under the American flag, which is raised over the door. So keeping men together, they learn to draw and paint, as a man learns the technique of any scientific profession at home, without losing their nationality. The fact that life is earnest is unconsciously kept alive. A competition is held once a month and 100 francs (\$20) is offered for the best sketch, to become the property of the club house. The association has a thousand and one benefits and influences for good. The men who were here last year and who are now here are to make the future of American art. We ask the help and co-operation of all art lovers at home. Ours is the largest association of American artists in the world."

Using a rare copy of the Douai Bible as the text, Mr. Augustin Daly has produced the most remarkable extra illustrated Bible ever seen. There are forty-two folio volumes.

THE Art Critic of The New York Times says it is for the public to decide whether we are to have many genre pictures of American life, and in answer to a writer in The Baltimore Sun who asks what artists have "given in oil representations of American people in their homes and at their avocations," gives the following list taken at random: Edgar M. Ward, Lyall Carr, Charles C. Curran, Alfred Kappes, Professor John F. Weir, E. Wood Perry, Thomas W. Wood, Douglas Volk, George De Forest Brush, Charles S. Reinhart, C. Y. Turner, H. M. Turner, J. Alden Weir, James C. Thom, Walter Satterlee, Arthur F. Tait, Winslow Homer, George H. Story, Gilbert Gaul, Julian Scott, Oliver I. Lay, Eastman Johnson, Hamilton Hamilton, A. A. Anderson, James H. Beard, Thomas Eakins, Champney, Moeller, Freer, and J. McLure Hamilton. Other names will occur readily to our readers. Possibly the questioner referred to living artists solely, but if he did not, we would supply one im-

portant name: that of William Sidney Mount, whose "Rustic Dance," "Husking Corn," "Banjo Player," and other pictures are thoroughly American in subject and delightful in their frank realism.

AMONG the novelties at B. Altman & Co.'s are Japanese satins in blues and tans, in which genuine fourteen carat gold is woven. These are very rich, and there are some north of France tapestries that have a charming design of purple and gold thistles on a white ground.

Quite new are the Indian chair backs, which consist of squares of loose meshed cotton, gay with colored threads. These are finished at one edge with a long scarlet fringe, which is designed to hang over the back of the chair.

In table-covers are the Chinese embroideries in solid blue, pink, yellow and white. Some are almost covered with gold, and each one is edged with a rich fringe of silk. They are one and one half yards square, and sell for \$15, the price last year having been \$20.

Bagdad table-covers fringed all round are \$10. They come in but one size, 6 x 5, and are in solid old red and light blue, well covered with coarse embroidery done in worsted thread. They will outwear almost any other kind of material, and the colors stand equally well. Velours covers, with and without tinsel, are in various sizes, suitable for library and dining-room tables.

In window draperies the heavy Arab lace, appliqué upon net centres, is something new, and in the Renaissance lace, curtains sell from \$24 up. There is a silk Renaissance which is offered as a novelty, but preference will undoubtedly be given to the linen, as it hangs in softer folds. For over curtains are silk ones at \$13.50, and the all silk reversible at \$28 a pair. For portières, brocatelle is to be found in various colorings, as well as a softer silk material, which may be made sufficiently heavy by the use of a lining. Vestibule curtains in Louis XIV. lace are offered at the low price of \$7 each. They are one and a half yards long and eighteen inches wide, and being all in one piece, are more desirable than those which are made of different strips joined together, while the cost is about the same.

THE ART AMATEUR FOR 1893.

"He lies like the prospectus of a new magazine," said Horace Mann of some unblushing Munchausen. However just in his day may have been the insinuation, it would hardly apply at the present time, when publishers are apt to give their readers rather too much than too little for their money. With a well-established and prosperous publication like The Art Amateur, this is pretty sure to be the case. The scope of the magazine keeps on extending, and costly attractions are added year by year, in spite of prescribed limitations on the part of the publisher. The truth is that, in this pushing age, if a business enterprise does not go ahead, it falls behind. Success irresistibly carries it forward by the force of its own momentum. We candidly confess that The Art Amateur is now a much better magazine than we thought it possible to make when it was established, nearly fourteen years ago. It was then about half its present size, and we did not dream of the possibility of ever giving even one color-plate—during the past year we have given forty. We need hardly remind the reader that such a costly production as "A Fragrant Decoration," by Mr. De Longpré, artistically is vastly superior to the sort of color-plate which any ordinary magazine could afford to offer as a premium for a whole year's subscription. It is safe to say that nothing better than this has ever been produced by color printing. Readers should understand this, so as not to undervalue the picture merely because it costs them nothing. We hope to give them many of equal beauty during the coming year. One of "Lilacs and Roses," by the same painter, is already in hand.

Landscape, marine and flower subjects will preponderate, but those persons who are more specially interested in figures and animals will find that their interests have been carefully considered. We believe that a much more attractive selection of subjects for our color plates has been made for 1893 than ever before.

Landscape and Marine Painting will be treated of very fully, with abundant color designs and studies for treatment in oil, water-color and pastel, and many drawings of foliage, trees, rocks and wave forms. The useful series of studies from nature, by Mr. George R.

Smillie and Mr. Amand Cassagne, begun last summer, will be resumed in due season. Mr. Theodore Davis has prepared for us some instructively illustrated articles on the study of waves, and Mr. Edward Moran will lend us for reproduction some of his valuable life studies of gulls and other birds.

Our color plates, showing the progress of a painting from the first sketch to the completion, will be continued. Among others we shall give a still-life study in oil, in progressive stages, by Mr. Frank Fowler, in the style of the charming portrait by him published in The Art Amateur about a year ago. Mr. Fowler will continue his valuable practical articles on Still-Life Painting, as well as those on Portrait and Figure Painting. A full-length female drapery study will be the subject of another progressive painting lesson.

Flower and Fruit Painting will not only be represented by handsome color studies, for treatment in oil, water and mineral colors, and many useful decorative drawings in black and white; there will also be a new series of thoroughly practical lessons on Flower Painting.

Portraiture in pastel and crayon will receive due attention. Mr. Barhydt will contribute a special series of articles on Crayon Portraits, and the progressive stages of sketching, shading and finishing will be shown.

Animal Painting will continue a strong feature of the magazine. Helena Maguire, who in the past has delighted our readers with her horses, kittens, puppies and ducks, will introduce to them more kittens and puppies, and geese and rabbits besides. Cattle will be treated in connection with landscape painting.

In china painting we have always kept pace with the progress of the art, and it will be found that next year the department of the magazine devoted to this branch will be better filled than ever.

Glass Painting is becoming popular with amateurs, and next year probably it will come prominently to the front—as a rival perhaps of china painting. Decorated glass is easily fired in the portable china kiln. Madame Le Prince has been secured to write for us a series of practical articles on this subject.

Tapestry Painting, Fan Painting, Pyrography, Gesso and Leather Work will receive attention. Beautiful groups of cupids, Boucher and Watteau figures, and garlands and emblems in the Louis Seize style, will be found

valuable for these, as well as for the china painter and general decorator.

Free-Hand Drawing will be taught in our columns very thoroughly, and plenty of good and easy studies will be given, including several from the cast. Mr. Ernest Knauff, as heretofore, will contribute to this department, and to that of Pen Drawing for Illustration.

"How to Become a Designer" will be demonstrated by various articles of the kind printed in this number of The Art Amateur, on "Wall-Paper Designing." An illustrated series of lessons on the conventionalizing of flowers and other natural forms for decoration will supplement these.

Wood-Carving, Chip-Carving, and Modelling in Clay will be practically considered, with an abundance of simple, practical designs especially suitable for beginners. For the more advanced student will be given numerous drawings, many of them made from the most beautiful models in the great museums.

One of the most useful departments of our magazine is that entitled The House. We intend to give, in response to many requests, a series of articles in which the erection of a country house costing from \$3000 to \$3500 will be described in detail. Directions for its interior decoration, costing about \$1500, will be given, and when necessary, working drawings will be furnished. The query, "What is the latest thing in decoration?" is often received by us, and will be answered as heretofore in its relations to the various apartments of both city and country houses.

Art Needlework for the Home, and Church Embroidery, will be treated of very fully by Mrs. Haywood, Miss Higgin and other expert writers, and will be copiously illustrated with designs in the body of the magazine, and by numerous working drawings in the supplements.

It will be remarked that we have left little room to tell our plans for the description and illustration of art exhibitions and sales, artists' biographies, and collections of objects of art. The attention we always give to these departments is well known, and we prefer to be left untrammelled by promises, some of which it might be difficult to fulfil, in consequence of the demands for space that will be made upon our pages by reason of the Columbian World's Fair, which must inevitably in a measure, dominate our arrangements.

Practical Hints for Beginners in Oil Painting.

A book of useful information for any one painting in oil; invaluable to the amateur. Send stamps. Price, 25 cents. B. M. SMITH, 812 Powers Block, Rochester, N. Y.

JOSEPH GILLOTT'S —STEEL PENS.—

FOR ARTISTIC USE in fine drawings, Nos. 659 (Crow-quill), 290 and 291. FOR FINE WRITING, No. 303, and Ladies', 170. FOR BROAD WRITING, Nos. 294, 380 and Stub Point, 249. FOR GENERAL WRITING, Nos. 404, 332, 390 and 604.

Joseph Gillott & Sons, 91 John St., N. Y. HENRY HOE, SOLE AGENT. Sold by ALL DEALERS throughout the World. GOLD MEDAL PARIS EXPOSITION, 1889.

THE PORTFOLIO

(THE ENGLISH ART JOURNAL).

Edited by PHILIP G. HAMERTON.

Each number contains three plates and other illustrations. Annual subscription, \$7.50; monthly parts, 75 cents. Send 75 cents to the publishers for a sample copy. MACMILLAN & CO., 112 Fourth Ave., New York.

"PERPETUA FRESCO"

(A NEW ART).

Supplies a long-felt want, for painting in unglazed oils on Satin, Silk, Tapestry, Wood, Leather, etc. It consists of a foundation which dries immediately, and does not run or cockle the material, and a Special White, which, as a surface, gives the painting a soft, velvety appearance unequalled by any other method. Can also be used for Water-colors. In use in nearly all Decorative Art Studios in London and Paris. Full instructions on the bottles; 25 cents each. None genuine without signature of Inventor and Maker, M. F. O'Connell. Of all Art Dealers.

WHOLESALE AGENTS: A. H. ABBOTT & CO., 22 Madison St., Chicago. S. GOLDBERG, 285 Sixth Avenue, New York. FROST & ADAMS, 37 Cornhill, Boston.

THE ART STUDENT

Free for One Year.

THE ART AMATEUR one year, \$4.00; THE ART STUDENT one year, \$1.00. Send \$4.00 to THE ART STUDENT, 40 East 23d Street, New York, and you will receive THE ART AMATEUR and THE ART STUDENT for one year. THE ART STUDENT is an illustrated Monthly for Home Art Study. ERNEST KNAUFF, Editor.

MODERN ART. Quarterly. Articles on art by artists. Illustrated. In large type on hand-made paper. Translations from the French. "Chévet," "Modern Dutch Art," "Ribot: plein airist," etc., in Winter Number. \$3.00 a year. Sample copy 50 cts. Circular free. Edition limited. Medium for high-class advertisers. J. M. BOWLES, Indianapolis, Ind.

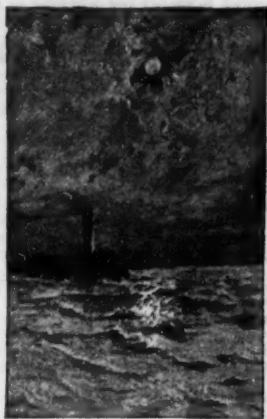
Anatomy in Art.

A practical text book for the Art Student in the Study of the Human Form, to which is added an analysis of the laws of Proportion and of the art of Modelling. Fully illustrated. Price \$3.00, postpaid. Published by the author.

J. S. HARTLEY, 145 West 55th St., N. Y.

Geo. F. OF, MAKER OF FINE FRAMES, No. 4 Clinton Place, New York. (8th Street), near Broadway. Works of Art Framed with Artistic Judgment.

SOME OF THE ART AMATEUR COLOR STUDIES.



No. 131. The Lighthouse (11 x 16).
By P. Beyle. Price, 30 cents.



No. 129. Water Lilies (12 x 8). By Maud Stumm. Price, 30 cents.



No. 123. Water-Color Sketch (11 x 16).
By Rhoda Holmes Nicholls.
Price, 30 cents.



No. 122. "Putting Off," Water-Color Sketch (11 x 16).
By Rhoda Holmes Nicholls. Price, 30 cents.



No. 200. Dog in Kennel (11 x 16). By Helena Maguire.
Price, 30 cents.



No. 130. Peaches and Grapes (11 x 16). By Madeleine Lemaire.
Price, 30 cents.



No. 130. Portrait in Oil (in three stages). By Frank Fowler.
Price, 40 cents (size of plate, 11 x 22).



No. 97. Roses (12 x 8). By Patty Thum.
Price, 30 cents.



No. 157. Portrait in Water-Color (in two stages)
By Alice Hirschberg.
Price, 30 cents (size of plate, 11 x 16).



No. 36. Cats Meeting (11 x 16). By Helena Maguire.
Price, 30 cents.



No. 24. Bough of Red Apples (16 x 12). By Victor Dangon.
Price, 30 cents.



No. 13. Arum and Crimson Lilies (19 1/2 x 13 1/2).
By Bertha Maguire.
Price, 40 cents.



No. 5. Pansies (11 x 14). By Bertha Maguire.
Price, 35 cents.



No. 127. Harvest-Time (in two stages). By Carl J. Blenner.
Price, 50 cents for the two plates (each 11 x 16).



No. 155. Winter. Water-Color (in two stages). By Bruce Crane.
Price, 50 cents for the two plates (each 11 x 16).

